Elementary Classics

VIRGIL

GEORGIC IV

T. E. PAGE M. A.

Elementary Classics.

P. VERGILI MARONIS
GEORGICON
LIBER IV.

Edited for the use of Schools, with Vocabulary

BY

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PREFACE.

No one can edit this Book of the *Georgics* without some feeling of wonder that it is not more frequently read in comparatively low forms. The first half is perfect in style, most interesting in matter, and, with the exception of a few lines, extremely simple. In the second half the story of Aristaeus, although out of proportion to the size of the Book, is yet an excellent example of Virgil's narrative power, complete in itself, almost free from difficulties, and exhibiting in the account of Orpheus and Eurydice the highest poetic merit. In addition, the whole Book is short, so that even young boys can read it in a moderate time, nor does its study need any previous acquaintance with other of Virgil's writings. It would be impossible to find a better subject for those who already know a little Latin.

It is now fashionable in elementary editions to write notes which are very brief and absolutely dogmatic, the editor ignoring all views but one and assuming infallibility, because, it is said, discussion

only engenders doubt, perplexity, and scepticism in the youthful mind. This method is popular with editors because it involves little trouble, with boys for a like reason, and with schoolmasters because such notes are useful in preparing pupils to pass examinations. None the less it is intrinsically bad, for, if the object of all education is to teach a boy to use his own intelligence, then a single note which causes him to think does more good than a hundred which merely state that the solution of a difficulty is this or that. Of course, in schoolbooks discussion must be brief and clear, but to omit it altogether is to make notes not only useless but harmful, for the conceit of knowledge is more fatal than ignorance. My own annotations will probably sufficiently illustrate how hard it is to deal with difficulties at once tersely and intelligently, but at any rate I have had a higher aim than merely to smooth the way for idleness.

As regards the history of bees, I have only consulted very ordinary authorities, but my friend Mr. O. S. Latter of Charterhouse, who understands the subject, assures me that my scientific statements are fairly accurate, while in some cases he has assisted me with valuable information and suggestions.

T. E. PAGE.

CHARTERHOUSE, GODALMING,
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CONTENTS.

INTRODUCTION.

P. Vergilius[1] Maro was born Oct. 15, B.C. 70, at Andes, a small village near Mantua in Cisalpine Gaul, five years before Horace and seven before C. Octavius, who later, under the names of Octavian and Augustus, was destined to become his great patron. His father was a yeoman, and cultivated a small farm of his own. The boy was educated at Cremona and Mediolanum (Milan), and is said to have subsequently studied at Neapolis (Naples) under Parthenius of Bithynia, from whom he learnt Greek, and at Rome under Siron, an Epicurean philosopher, and Epidius, a rhetorician. His works afford ample evidence of his wide reading, and he certainly merits the epithet of *doctus* to which all the poets of his age aspired;[2] a noble passage in the Georgics (2. 475-492) expresses his deep admiration

[1] The spelling *Virgilius* is wrong, but as an English word it seems pedantic to alter 'Virgil' established as it is by a long literary tradition.

[2] Ellis, Cat. 35. 16 n.

for scientific and philosophic study, while throughout the Aeneid, and especially in the speeches of the fourth Book, there are marked traces of that rhetorical training which has left such a profound impress on the literature of the succeeding century.

On completing his education he seems to have returned home, and some of the minor poems ascribed to him—*Ciris*, *Copa*, *Culex*, *Dirae*, *Moretum*—may be in reality youthful attempts of his composed during this period. Our first certain knowledge, however, of his poetic career begins in B.C. 42, when, after the defeat of Brutus and Cassius at Philippi, the Roman world passed into the hands of the triumvirs Octavian, Antony, and Lepidus. They had promised their victorious veterans the lands of eighteen cities in Italy, among which was Cremona, and subsequently it became necessary to include the neighbouring district of Mantua.[1] Virgil's father was threatened with the loss of his farm,[2] but the youthful poet had secured the favour of C. Asinius Pollio, governor of Cisalpine Gaul, and of L. Alfenus Varus, his successor (B.C. 41), whose assistance he invokes in the sixth Eclogue. Pollio, himself a scholar and poet,[3] accepted the dedication of his earliest Eclogues,[4]

[1] Ecl. 9. 28 *Mantua vae miserae nimium vicina Cremonae.*

[2] The date of this is usually given as 41 B.C., but a year or two later (say B.C. 39) seems more probable: see Class. Rev. vi. p. 450.

[3] Hor. Od. 2. 1.

[4] Ecl. 8. 11 *a te principium.*

and secured for him an introduction to Octavian at Rome,[1] as a result of which he obtained the restoration of the farm. His gratitude to the youthful triumvir finds expression in the Eclogue which he prefixed to the others, and which now stands at their head.

From this time Virgil lived at Rome or Naples enjoying the bounty and friendship of the Emperor and forming part of the select circle of distinguished men, which his minister Maecenas—the great literary patron of the day—gathered round him in his mansion on the Esquiline. It was at the request of Maecenas[2] that he composed the four Books of the Georgics, written between 37 B.C. and 30 B.C., and dedicated to him.[3] We know little of his life, but it was he who introduced Horace to Maecenas,[4] and in Horace's writings we catch an occasional glimpse of him, notably in the description of the famous 'journey to Brundisium', when he joined the party of Maecenas at Sinuessa, and, along with Plotius and Varius, is classed by his brother-poet in a memorable phrase among 'the fairest souls and dearest friends on earth',[5] while on another occa-

[1] Schol. Dan. on Ecl. 9. 10 *carmina quibus sibi Pollionem intercessorem apud Augustum conciliaverat.*

[2] Georg. 3. 41.

[3] Georg. 1. 2.

[4] Hor. Sat. I. 6. 54 *optimus olim | Vergilius, post hunc Varius dixere, quid essem.*

[5] Sat. 1. 5. 41 *animae, quales neque candidiores | terra tulit, neque quis me sit devinctior alter.*

sion Horace makes his starting for a tour in Greece the occasion for an Ode, in which he prays that the ship which bears so dear a trust may restore it safe to the shores of Italy, 'and preserve the half of my life'.[1]

In the opening lines of the third Georgic Virgil had already announced his intention of attempting a loftier theme and producing a great national epic, of which Augustus should be the central figure, and the emperor himself is said to have written to him from Spain (B.C. 27) encouraging him to publish the poem, which he was known to have in hand, and which Propertius a year or two later heralds as 'something greater than the Iliad'.[2] While he was engaged on its composition in B.C. 23, Marcellus, the nephew and destined heir of Augustus, died, and Virgil introduced into the sixth Book the famous passage (860-887) in which he is described, and of which the story is told that when the poet recited it in the presence of Octavia, the bereaved mother fainted away.[3] In B.C. 20 he visited Greece and met Augustus, who was returning

[1] Od. 1. 3. 8 *et serves animae dimidium meae.* Those who choose can suppose that there were two Virgils thus dear to Horace.

[2] Prop. 3. 26. 65 *Cedite Romani scriptores, cedite Grai,*
Nescio quid majus nascitur Iliade.

[3] Donatus, § 47 *Octavia, cum recitationi interesset, ad illos de filio suo versus,* Tu Marcellus eris, *defecisse fertur atque aegre refocillata dena sestertia pro singulo versu Vergilio dari jussit.*

from Samos, at Athens, whence he accompanied him homewards, but his health, which had been long weak, broke down, and he died at Brundisium Sept. 22, B.C. 19.

He was buried at Naples on the road which leads to Puteoli. The inscription said to have been inscribed on his tomb refers to the places of his birth, death, and burial, and to the subjects of his three great works:

Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope: cecini pascua, rura, duces.

Virgil was largely read in his own day, and his works, like those of Horace, at once became a standard text-book in schools,[1] and were commented on by numerous critics and grammarians, of whom Aulus Gellius in the second century and Macrobius and Servius in the fourth are the most important. The early Christians in the belief, still unquestioned in the days of Pope,[2] that the fourth Eclogue contained a prophecy of Christ, looked upon him almost with reverence, and it is not merely as the greatest of Italian singers, but also as something of a saint, that Dante claims him as his master and guide in the *Inferno*. In popular esteem he was long regarded as a wizard (possibly owing to his description of the Sibyl and the under world in the sixth Aeneid), and it was

[1] Juv. Sat. 7. 226.

[2] See his 'Messiah, a sacred Eclogue in imitation of Virgil's Pollio'.

customary to consult his works as oracles by opening them at random and accepting the first lines which were chanced upon as prophetic. The emperor Alexander Severus thus consulted the *Sortes Vergilianae*, and opened at the words Aen. 6. 852 *tu regere imperio populos, Romane, memento*, while Charles I. in the Bodleian Library at Oxford came upon the famous lines Aen. 4. 615-620:

> *at bello audacis populi vexatus et armis,*
> *finibus extorris, complexu avulsus Iuli,*
> *auxilium imploret, videatque indigna suorum*
> *funera ; nec, quum se sub leges pacis iniquae*
> *tradiderit, regno aut optata luce fruatur,*
> *sed cadat ante diem mediaque inhumatus arena.*

In considering Virgil's writings, it must be borne in mind that, with the exception of satire, Roman poetry is entirely modelled on Greek. Terence copies Menander, Lucretius Empedocles, Horace Alcaeus and Sappho, Propertius Callimachus, and so on. Virgil in his Eclogues professedly imitates Theocritus, in his Georgics Hesiod, and in the Aeneid Homer. The cultured circle of readers for whom he wrote would probably have turned aside with contempt from a poem which relied wholly on native vigour, and did not conform, at any rate outwardly, to one of the accepted standards of literary excellence. They relished some happy reproduction of a Greek phrase, which was 'caviare to the general',

much in the same way that English scholars sometimes dwell with peculiar satisfaction on passages of Milton which it needs a knowledge of Latin to appreciate. Horace in his treatise on Poetry (l. 268) lays down the law which was considered universally binding on all poets:

vos exemplaria Graeca
nocturna versate manu, versate diurna;

and Seneca (Suas. 3) tells us that Virgil borrowed from the Greeks *non surripiendi causa, sed palam imitandi, hoc animo ut vellet adgnosci.*

The Bucolics (Βουκολικά 'songs about herdsmen') consist of ten short poems commonly called Eclogues (*i.e.* 'Selections') and belong to the class of poetry called 'pastoral'. They are largely copied from Theocritus, a Greek poet who flourished during the first half of the third century B.C., and who, though born at Cos and for some time resident in Alexandria, spent the chief portion of his life in Sicily. His poems, called 'Idylls' (Εἰδύλλια) or 'small sketches', are descriptive for the most part of country life and often take the form of dialogue. Their origin is to be traced to that love of music and song which is developed by the ease and happiness of pastoral life in a southern clime (Lucr. 5. 1379 *seq.*), and to the singing-matches and improvisations common at village feasts, especially among the Dorians who formed so large a proportion of the colonists of Sicily. The Idylls however differ from the Eclogues in a marked

manner. They are true to nature; the scenery is real; the shepherds are 'beings of flesh and blood';[1] their broad Doric has the native vigour of the Scotch of Burns. The Eclogues, on the other hand, are highly artificial. They are idealized sketches of rustic life written to suit the taste of polished readers in the metropolis of the world. 'Grace and tenderness' are, as Horace notes,[2] their chief characteristics, and the 'Lycidas' of Milton is an enduring monument of his admiration for them, but true pastoral poetry can scarcely be written under such conditions. The shepherds and shepherdesses of the Eclogues, like those depicted on Sèvres porcelain or the canvases of Watteau, are 'graceful and tender,' but they are imaginary and unreal.

The Georgics (Γεωργικά) are, as their name implies, a 'Treatise on Husbandry' consisting of four Books (containing in all 2,184 lines), of which the First deals with husbandry proper, the Second with the rearing of stock, the Third with the cultivation of trees, and the Fourth with bee-keeping. They profess to be an imitation[3] of Hesiod, a very ancient

[1] Fritzsche, Theocr. Introd.

[2] Sat. 1. 10. 44 *molle atque facetum | Vergilio annuerunt gaudentes rure Camenae.*

[3] G. 2. 176 *Ascraeumque cano Romana per oppida carmen.* Virgil, however, borrows largely from other writers, e.g. from the Diosemeia and Phaenomena of the astronomical poet Aratus, from Eratosthenes of Alexandria, and from the Θηριακά of Nicander.

poet of Ascra in Boeotia, whose poem entitled 'Works and Days',[1] consists of a quantity of short sententious precepts thrown into a poetic form. Such poetry is called 'didactic' because its aim is to convey instruction. In early ages, when writing is unknown or little used, proverbs and precepts are naturally cast into a poetic mould for the simple reason that they are thus rendered less liable to alteration and more easy of recollection.[2] Even when prose writing has become common a philosopher or a preacher may endeavour to render his subject more attractive by clothing it in poetic dress,[3] and shortly before Virgil began to write Lucretius had so embodied the philosophic system of Epicurus in his *De Rerum Natura.* That splendid poem was constantly in Virgil's mind when he wrote the Georgics, but, though he found in Lucretius a source of inspiration and in Hesiod a model, he differs widely from them both. Hesiod wrote didactic poetry because in his day it was practically useful, Lucretius wrote it in the interests of what he believed to be philosophical truth; Virgil's object is on the other hand not primarily to instruct but to please. What he writes is excellent sense, for he thoroughly understood his subject, and his love for agriculture and the 'divine country' is undoubtedly genuine, but he writes to gratify the

[1] Ἔργα καὶ Ἡμέραι.

[2] The use of rhyming rules is known to all boys.

[3] Cf. Lucr. 1. 934 *Musaeo contingens cuncta lepore.*

artistic and literary tastes of his readers and not with any practical aim. The characteristic indeed of the Georgics is their consummate art. They are written with slow[1] and elaborate care. Each line has been polished to the utmost perfection, or, to use a phrase attributed to Virgil,[2] 'licked into shape like a bear's cub.' The Aeneid is conventionally spoken of as Virgil's greatest work, and, possibly, the dramatic power of the fourth Book and the imaginative grandeur of the sixth surpass anything in the Georgics, but as a monument of his literary skill they stand unequalled.[3]

The Aeneid consists of twelve books, and is an epic poem professedly modelled on Homer.[4] The first six books describe the wanderings and the second six the wars of Aeneas, so that the whole work constitutes a Roman Odyssey and Iliad in one.

Book I. relates how Aeneas, a Trojan prince, son of Venus and Anchises, while sailing with his

[1] Allowing seven years for their composition, we get an average of less than a line a day.

[2] Vita Donati, '*carmen se ursae more parere dicens, et lambendo demum effingere*'.

[3] This statement may be definitely tested in one point. Let any one take the first Georgic and examine the exquisite finish of rhythm exhibited in lines 27, 65, 80, 85, 108, 181, 199, 281-3, 293, 295, 320, 328-334, 341, 356, 378, 388, 389, 406-9, 449, 468, 482. There is nothing like it in the Aeneid.

[4] Large portions are also copied from the Argonautica of Apollonius Rhodius, an Alexandrine poet (222-181 B.C.).

fleet from Sicily, encounters a storm stirred up by Aeolus at the request of Juno, who, still cherishing the wrath first aroused in her by the fatal judgment of Paris, desires to destroy the last remnant of the Trojan race, and so prevent their founding in Italy a second and mightier empire. Cast ashore on the African coast Aeneas and his followers are hospitably welcomed by Dido, the Phoenician queen, who is just completing the building of Carthage. At a banquet given in their honour Dido, who through the schemes of Venus has become enamoured of Aeneas, invites him to tell her his history.

In Book II. Aeneas relates[1] the storm and sack of Troy and his own escape, along with his father Anchises and his son Ascanius.[2]

In Book III. the narrative is continued, and Aeneas describes how, in pursuit of that 'Western Land' (*Hesperia*) which had been promised him by an oracle, he had wandered to Thrace, Crete, Epirus, and Sicily, where his father had died.

Book IV. resumes the main narrative from the end of Book I. Dido's passion for Aeneas becomes

[1] This favourite device of beginning a story in the middle and then making some one relate the preceding events in the form of a narrative is borrowed from Homer, who in Books 9-12 of the Odyssey makes Ulysses relate the earlier history of his wanderings to Alcinous. Hence the phrase ὕστερον πρότερον Ὁμηρικῶς.

[2] Otherwise called Iulus, the legendary ancestor of the *gens Iulia.*

overmastering, and he accepts her love, lingering in Carthage unmindful of his quest, until Jupiter sends Mercury to bid him depart at once. In spite of Dido's pleading he sets sail, and she stabs herself.

In Book V. Aeneas reaches Sicily on the anniversary of his father's death, and celebrates elaborate funeral games in his honour. Juno persuades the matrons to set fire to the ships, but Aeneas prays for rain, which stays the flames, and then, leaving the less adventurous among his followers behind, he sets sail for Italy.

In Book VI. Aeneas lands at Cumae, and with the help of the Sibyl discovers the 'golden bough,' which is a passport through the under world. Through it he passes, guided by the Sibyl, and finally finds Anchises, who points out to him the souls of those who are destined to become great Romans and describes their future fortunes, after which Aeneas returns safely to the upper air.

Books VII.-XII. describe how Aeneas allied himself with Latinus, king of the Latins, and received the promise of the hand of his daughter Lavinia, and how Turnus, king of the Rutuli, a former suitor for Lavinia's hand, opposed him, but was at last defeated and slain.

The Aeneid, it will thus be seen, is a sort of national epic intended to connect the origin of the Romans (and especially of the Julian family) with the gods and heroes of Homeric song, and incident-

ally serving to dignify many Roman customs and ceremonies by identifying them with the customs and ceremonies of the heroic age. At the same time Aeneas and his followers, as through difficulties and dangers, putting their trust in heaven, they steadily press forward to success, afford a visible personification of those virtues which had slowly and surely secured for Rome the empire of the world, while Aeneas himself 'as a fatherly ruler over his people, their chief in battle, their law-giver in peace, and their high-priest in all spiritual relations,'[1] is clearly a type of Augustus, the founder of the new monarchy.[2]

As a story of war and adventure the Aeneid cannot compete in freshness and life with the Iliad and the Odyssey. It could hardly do so. Between the bard who chants the 'glory of heroes' at the feasts of warrior chiefs in a primitive age and the studious poet who expects the patronage of Augustus and the criticism of Maecenas there is a gulf which nothing can bridge. Indeed the Aeneid and the Homeric poems, though they challenge comparison by their similarity of form, are really so profoundly different in spirit and character that they ought never to be compared. It would be as easy to

[1] Sellar's Virgil, p. 344.

[2] Nor is it unreasonable to see in Dido a type of those seductive charms coupled with unfeminine ambition which the Romans dreaded and detested in Cleopatra.

compare 'Chevy Chase' with the 'Idylls of the King.' The one is a natural growth, the other an artistic creation. The one describes men who live and breathe as they appeared to men of like passions in their own day; the other attempts to give animation to the ghosts of the past, and make them interesting to men whose thoughts, tastes, and tempers are wholly different. To the Homeric story-teller and his hearers the story is the chief thing and its literary form the second; to Virgil and his readers literary art is the first thing, and the actual facts of the story are comparatively unimportant.

Moreover, Virgil is unhappy in his hero. Compared with Achilles his Aeneas is but the shadow of a man.[1] He is an abstraction typifying the ideal Roman, in whom reverence for the gods (*pietas*) and manly courage (*virtus*) combine, and who therefore ultimately achieves what he aims at in spite of 'manifold mischances and all the risks of fortune'.[2] Indeed throughout the Aeneid he is so regulated by 'fate', visions, and superintending deities that it is hard to take any real interest in his acts and doings. But he is not only unreal

[1] The difference is like that between Tennyson's 'Knights of the Round Table' and 'the Doglas and the Persie', who

> 'Swapt together till they both swat
> With swordes that were of fine myllan'.

[2] Aen. 1. 204 *per varios casus, per tot discrimina rerum.*

and uninteresting; he is displeasing. *Sum pius Aeneas* is how he introduces himself,[1] and all through he goes about with that painful adjective ostentatiously tied round his neck, doing what he ought to do and saying what he ought to say from first to last. Once only he exhibits human frailty, and then it is to show that as a human being he is contemptible. He accepts the love of Dido and then abandons her to despair and death. There is no need to emphasize his crime; Virgil himself has done that sufficiently. The splendid passage (4. 305-392) which describes the final interview between Aeneas and the queen is a masterpiece. To an appeal which would move a stone Aeneas replies with the cold and formal rhetoric of an attorney. Then Dido bursts into an invective which, for concentrated scorn, nervous force, and tragic grandeur, is almost unequalled. Finally, sweeping from the room, she sinks swooning into the arms of her attendants, while Aeneas is left stammering and 'preparing to say many things'—a hero who had, one would think, lost his character for ever. But Virgil seems unmoved by his own genius, and begins the next paragraph quite placidly *at pius Aeneas . . .*! How the man who wrote the lines placed in Dido's mouth could immediately

[1] 'Can you bear this?' was the observation of Charles James Fox, a warm admirer of Virgil, but who describes Aeneas as 'always either insipid or odious'.

afterwards speak of 'the good Aeneas etc.' is one of the puzzles of literature, and even the fact that the Aeneid was never finished does not explain so glaring an inconsistency. The point is inexplicable, but we ought in fairness to remember that the chilling shadow of imperial patronage rested upon Virgil. He was not only a poet but a poet-laureate. It is the poet who pens the speeches of Dido, while the poet-laureate describes the 'good Aeneas' to gratify a prince who in order to found an empire —*dum conderet urbem*—would certainly not have let a woman's ruin stand in the way of state policy or his own ambition.

Although however as an epic poem the Aeneid is wanting in vitality and human interest, the praise of eighteen centuries is sufficient evidence of its striking merits. What those merits are has been already partly indicated in referring to the Georgics. Virgil is a master of melodious rhythm, and he is a master of literary expression. The Latin hexameter, which in Ennius, the father of Latin poetry, is cumbrous and uncouth, and in Lucretius, though powerful and imposing, still lacks grace and versatility, has been moulded by Virgil into a perfect instrument capable of infinite varieties and responsive to every phase of emotion; while, as regards his literary power it is impossible to read ten lines anywhere without coming across one of those felicitous phrases the charm of which is beyond

question as it is beyond analysis. But these external graces are not all. Virgil is a man of deep though controlled feeling. He is a patriot who loves his country with a love 'far brought from out the storied past', and his pride in her imperial greatness animates the whole poem and lives in many a majestic line.[1] He has pondered long and painfully on the vicissitudes and shortness of human life, but his sadness (which some have censured as 'pessimism'), while it lends pathos to his style, never degenerates into despair, and the lesson which he draws from the certainty of death is the necessity of action.[2] He is deeply religious and a firm believer in an overruling Power who rewards the good[3] and requites the evil,[4] but the riddle of 'all-powerful Chance and inevitable Doom'[5] is ever before his mind, and this blending of belief and doubt, of faith and perplexity, congenial as it is to human nature, has a singular attractiveness.

It is unnecessary, after what has been already said about the fourth Book, to point out what a strength of rhetorical force, what a reserve of passionate

[1] Aen. 3. 157-9; 6. 852-4; 9. 448, 9.

[2] Aen. 10, 467

stat sua cuique dies; breve et inreparabile tempus
omnibus est vitæ; sed famam extendere factis
hoc virtutis opus.

[3] Aen. 1. 603.

[4] Aen. 2. 535.

[5] Aen. 8. 334 *Fortuna omnipotens et ineluctabile Fatum.*

emotion underlies the habitual quiet and reflectiveness of Virgil's temper. That book indeed reveals an intensity of feeling and a dramatic power, of which the rest of his writings afford little sign; but there is another book of the Aeneid which rises to a still higher level and places Virgil in the foremost ranks of poetry. The sixth Book is beyond praise: to it Virgil chiefly owes his fame; it is here that he exhibits, in fullest measure, the highest poetic powers of imagination and invention; it is here that we find the Virgil who is worthy to walk side by side with Dante, and with whom John Bunyan and John Milton are to be compared. As we pass with him into the under world, by the sole force of genius he makes a dream seem to us a living fact; he commands our thoughts to follow whithersoever he leads them, and they obey; under his guidance we tread with ghostly but unhesitating footsteps that dim and unknown highway which extends beyond the grave.

For an ordinary man, however, to criticise Virgil is almost an impertinence. It needs a poet to appreciate a poet, and the judgment of Alfred Tennyson outweighs that of a host of critics and commentators. There could be no more just and happy tribute from one master to another than the following Ode addressed by the English to the Roman Virgil.*

* Printed by permission.

TO VIRGIL.

WRITTEN AT THE REQUEST OF THE MANTUANS FOR THE NINETEENTH CENTENARY OF VIRGIL'S DEATH.

I.

Roman Virgil, thou that singest
Ilion's lofty temples robed in fire,
Ilion falling, Rome arising,
wars, and filial faith, and Dido's pyre;

II.

Landscape-lover, lord of language
more than he that sang the Works and Days,
All the chosen coin of fancy
flashing out from many a golden phrase;

III.

Thou that singest wheat and woodland,
tilth and vineyard, hive and horse and herd;
All the charm of all the Muses
often flowering in a lonely word;

IV.

Poet of the happy Tityrus
piping underneath his beechen bowers;
Poet of the poet-satyr
whom the laughing shepherd bound with flowers,

V.

Chanter of the Pollio, glorying
in the blissful years again to be,
Summers of the snakeless meadow,
unlaborious earth and oarless sea;

VI.

Thou that seëst Universal
        Nature moved by Universal Mind;
Thou majestic in thy sadness
        at the doubtful doom of human kind;

VII.

Light among the vanish'd ages;
        star that gildest yet this phantom shore;
Golden branch amid the shadows,
        kings and realms that pass to rise no more

VIII.

Now thy Forum roars no longer,
        fallen every purple Caesar's dome—
Tho' thine ocean-roll of rhythm
        sound for ever of Imperial Rome—

IX.

Now the Rome of slaves hath perish'd,
        and the Rome of freemen holds her place,
I, from out the Northern Island
        sunder'd once from all the human race,

X.

I salute thee, Mantovano,
        I that loved thee since my day began,
Wielder of the stateliest measure
        ever moulded by the lips of man.

P. VERGILI MARONIS

GEORGICON

LIBER QUARTUS.

Protinus aërii mellis caelestia dona
exsequar. hanc etiam, Maecenas, aspice partem.
admiranda tibi levium spectacula rerum,
magnanimosque duces totiusque ordine gentis
mores et studia et populos et proelia dicam.
in tenui labor; at tenuis non gloria, si quem
numina laeva sinunt auditque vocatus Apollo.
principio sedes apibus statioque petenda,
quo neque sit ventis aditus—nam pabula venti
ferre domum prohibent—neque oves haedique petulci
floribus insultent, aut errans bucula campo
decutiat rorem et surgentes atterat herbas.
absint et picti squalentia terga lacerti
pinguibus a stabulis meropesque aliaeque volucres,
et manibus Procne pectus signata cruentis;
omnia nam late vastant ipsasque volantes

ore ferunt dulcem nidis inmitibus escam.
at liquidi fontes et stagna virentia musco
adsint et tenuis fugiens per gramina rivus,
palmaque vestibulum aut ingens oleaster inumbret,
ut, cum prima novi ducent examina reges
vere suo, ludetque favis emissa iuventus,
vicina invitet decedere ripa calori
obviaque hospitiis teneat frondentibus arbos.
in medium, seu stabit iners seu profluet umor,
transversas salices et grandia conice saxa,
pontibus ut crebris possint consistere et alas
pandere ad aestivum solem, si forte morantes
sparserit aut praeceps Neptuno inmerserit Eurus.
haec circum casiae virides et olentia late
serpulla et graviter spirantis copia thymbrae
floreat, inriguumque bibant violaria fontem.
ipsa autem, seu corticibus tibi suta cavatis
seu lento fuerint alvaria vimine texta,
angustos habeant aditus: nam frigore mella
cogit hiemps, eademque calor liquefacta remittit.
utraque vis apibus pariter metuenda; neque illae
nequiquam in tectis certatim tenuia cera
spiramenta linunt fucoque et floribus oras
explent, collectumque haec ipsa ad munera gluten
et visco et Phrygiae servant pice lentius Idae.
saepe etiam effossis, si vera est fama, latebris
sub terra fovere Larem, penitusque repertae
pumicibusque cavis exesaeque arboris antro.

tu tamen et levi rimosa cubilia limo
ungue fovens circum et raras superinice frondes.
neu propius tectis taxum sine, neve rubentes
ure foco cancros, altae neu crede paludi,
aut ubi odor caeni gravis aut ubi concava pulsu
saxa sonant vocisque offensa resultat imago.
  quod superest, ubi pulsam hiemem Sol aureus egit
sub terras caelumque aestiva luce reclusit,
illae continuo saltus silvasque peragrant
purpureosque metunt flores et flumina libant
summa leves. hinc nescio qua dulcedine laetae
progeniem nidosque fovent, hinc arte recentes
excudunt ceras et mella tenacia fingunt.
hinc ubi iam emissum caveis ad sidera caeli
nare per aestatem liquidam suspexeris agmen
obscuramque trahi vento mirabere nubem,
contemplator: aquas dulces et frondea semper
tecta petunt. huc tu iussos adsperge sapores,
trita melisphylla et cerinthae ignobile gramen,
tinnitusque cie et Matris quate cymbala circum:
ipsae consident medicatis sedibus, ipsae
intima more suo sese in cunabula condent.
  sin autem ad pugnam exierint—nam saepe duobus
regibus incessit magno discordia motu,
continuoque animos vulgi et trepidantia bello
corda licet longe praesciscere; namque morantes
Martius ille aeris rauci canor increpat et vox
auditur fractos sonitus imitata tubarum;

tum trepidae inter se coëunt pinnisque coruscant
spiculaque exacuunt rostris aptantque lacertos,
et circa reges ipsa ad praetoria densae
miscentur magnisque vocant clamoribus hostem.
ergo ubi ver nactae sudum camposque patentes,
erumpunt portis: concurritur aethere in alto;
fit sonitus; magnum mixtae glomerantur in orbem
praecipitesque cadunt; non densior aëre grando
nec de concussa tantum pluit ilice glandis.
ipsi per medias acies insignibus alis
ingentes animos angusto in pectore versant,
usque adeo obnixi non cedere, dum gravis aut hos
aut hos versa fuga victor dare terga subegit.
hi motus animorum atque haec certamina tanta
pulveris exigui iactu compressa quiescunt.

verum ubi ductores acie revocaveris ambo,
deterior qui visus, eum, ne prodigus obsit,
dede neci; melior vacua sine regnet in aula.
alter erit maculis auro squalentibus ardens;
nam duo sunt genera: hic melior, insignis et ore
et rutilis clarus squamis; ille horridus alter
desidia, latamque trahens inglorius alvum.
ut binae regum facies, ita corpora plebis.
namque aliae turpes horrent, ceu pulvere ab alto
cum venit et sicco terram spuit ore viator
aridus; elucent aliae et fulgore coruscant,
ardentes auro et paribus lita corpora guttis.
haec potior suboles, hinc caeli tempore certo

dulcia mella premes, nec tantum dulcia, quantum
et liquida et durum Bacchi domitura saporem.
at cum incerta volant caeloque examina ludunt
contemnuntque favos et frigida tecta relinquunt,
instabiles animos ludo prohibebis inani.
nec magnus prohibere labor; tu regibus alas
eripe; non illis quisquam cunctantibus altum
ire iter aut castris audebit vellere signa.
invitent croceis halantes floribus horti
et custos furum atque avium cum falce saligna
Hellespontiaci servet tutela Priapi.
ipse thymum pinosque ferens de montibus altis
tecta serat late circum, cui talia curae;
ipse labore manum duro terat, ipse feraces
figat humo plantas et amicos inriget imbres.
atque equidem, extremo ni iam sub fine laborum
vela traham et terris festinem advertere proram,
forsitan et, pingues hortos quae cura colendi
ornaret, canerem, biferique rosaria Paesti,
quoque modo potis gauderent intiba rivis
et virides apio ripae, tortusque per herbam
cresceret in ventrem cucumis; nec sera comantem
narcissum aut flexi tacuissem vimen acanthi
pallentesque hederas et amantes litora myrtos.
namque sub Oebaliae memini me turribus altis,
qua niger umectat flaventia culta Galaesus,
Corycium vidisse senem, cui pauca relicti
iugera ruris erant, nec fertilis illa iuvencis

nec pecori opportuna seges nec commoda Baccho.
hic rarum tamen in dumis holus albaque circum
lilia verbenasque premens vescumque papaver,
regum aequabat opes animis, seraque revertens
nocte domum dapibus mensas onerabat inemptis.
primus vere rosam atque autumno carpere poma,
et cum tristis hiemps etiamnum frigore saxa
rumperet et glacie cursus frenaret aquarum,
ille comam mollis iam tondebat hyacinthi
aestatem increpitans seram Zephyrosque morantes.
ergo apibus fetis idem atque examine multo
primus abundare et spumantia cogere pressis
mella favis; illi tiliae atque uberrima pinus,
quotque in flore novo pomis se fertilis arbos
induerat, totidem autumno matura tenebat.
ille etiam seras in versum distulit ulmos
eduramque pirum et spinos iam pruna ferentes
iamque ministrantem platanum potantibus umbras.
verum haec ipse equidem spatiis exclusus iniquis
praetereo atque aliis post me memoranda relinquo.

nunc age, naturas apibus quas Iuppiter ipse
addidit, expediam, pro qua mercede canoros
Curetum sonitus crepitantiaque aera secutae
Dictaeo caeli regem pavere sub antro.
solae communes natos, consortia tecta
urbis habent, magnisque agitant sub legibus aevum,
et patriam solae et certos novere Penates;
venturaeque hiemis memores aestate laborem

experiuntur et in medium quaesita reponunt.
namque aliae victu invigilant et foedere pacto
exercentur agris; pars intra saepta domorum
Narcissi lacrimam et lentum de cortice gluten
prima favis ponunt fundamina, deinde tenaces
suspendunt ceras; aliae spem gentis adultos
educunt fetus; aliae purissima mella
stipant, et liquido distendunt nectare cellas.
sunt, quibus ad portas cecidit custodia sorti,
inque vicem speculantur aquas et nubila caeli;
aut onera accipiunt venientum, aut agmine facto
ignavum fucos pecus a praesepibus arcent.
fervet opus, redolentque thymo fragrantia mella.
ac veluti lentis Cyclopes fulmina massis
cum properant, alii taurinis follibus auras
accipiunt redduntque, alii stridentia tingunt
aera lacu; gemit inpositis incudibus Aetna;
illi inter sese magna vi bracchia tollunt
in numerum, versantque tenaci forcipe ferrum:
non aliter, si parva licet componere magnis,
Cecropias innatus apes amor urguet habendi,
munere quamque suo. grandaevis oppida curae
et munire favos et daedala fingere tecta.
at fessae multa referunt se nocte minores,
crura thymo plenae; pascuntur et arbuta passim
et glaucas salices casiamque crocumque rubentem
et pinguem tiliam et ferrugineos hyacinthos.
omnibus una quies operum, labor omnibus unus:

mane ruunt portis; nusquam mora; rursus easdem
vesper ubi e pastu tandem decedere campis
admonuit, tum tecta petunt, tum corpora curant;
fit sonitus mussantque oras et limina circum.
post, ubi iam thalamis se composuere, siletur
in noctem fessosque sopor suus occupat artus.
nec vero a stabulis pluvia inpendente recedunt
longius, aut credunt caelo adventantibus Euris;
sed circum tutae sub moenibus urbis aquantur,
excursusque breves temptant, et saepe lapillos,
ut cumbae instabiles fluctu iactante saburram,
tollunt; his sese per inania nubila librant.
illum adeo placuisse apibus mirabere morem,
quod neque concubitu indulgent nec corpora segnes
in Venerem solvunt aut fetus nixibus edunt;
verum ipsae e foliis natos, e suavibus herbis
ore legunt, ipsae regem parvosque Quirites
sufficiunt, aulasque et cerea regna refingunt.
saepe etiam duris errando in cotibus alas
attrivere ultroque animam sub fasce dedere:
tantus amor florum et generandi gloria mellis.
ergo ipsas quamvis angusti terminus aevi
excipiat—neque enim plus septima ducitur aestas—
at genus inmortale manet multosque per annos
stat fortuna domus et avi numerantur avorum.
praeterea regem non sic Aegyptos et ingens
Lydia nec populi Parthorum aut Medus Hydaspes
observant. rege incolumi mens omnibus una est;

amisso rupere fidem constructaque mella
diripuere ipsae et crates solvere favorum.
ille operum custos, illum admirantur et omnes
circumstant fremitu denso stipantque frequentes,
et saepe attollunt umeris et corpora bello
obiectant pulchramque petunt per vulnera mortem.
his quidam signis atque haec exempla secuti
esse apibus partem divinae mentis et haustus
aetherios dixere; deum namque ire per omnes
terrasque tractusque maris caelumque profundum;
hinc pecudes, armenta, viros, genus omne ferarum,
quemque sibi tenues nascentem arcessere vitas;
scilicet huc reddi deinde ac resoluta referri
omnia, nec morti esse locum, sed viva volare
sideris in numerum atque alto succedere caelo.
si quando sedem angustam servataque mella
thesauris relines, prius haustu sparsus aquarum
ora fove fumosque manu praetende sequaces.
bis gravidos cogunt fetus, duo tempora messis,
Taÿgete simul os terris ostendit honestum
Plias, et Oceani spretos pede reppulit amnes,
aut eadem sidus fugiens ubi Piscis aquosi
tristior hibernas caelo descendit in undas.
illis ira modum supra est, laesaeque venenum
morsibus inspirant et spicula caeca relinquunt
adfixae venis, animasque in vulnere ponunt.
sin duram metues hiemem parcesque futuro
contunsosque animos et res miserabere fractas,

at suffire thymo cerasque recidere inanes
quis dubitet? nam saepe favos ignotus adedit
stellio et lucifugis congesta cubilia blattis,
immunisque sedens aliena ad pabula fucus;
aut asper crabro inparibus se inmiscuit armis,
aut dirum tineae genus, aut invisa Minervae
laxos in foribus suspendit aranea casses.
quo magis exhaustae fuerint, hoc acrius omnes
incumbent generis lapsi sarcire ruinas,
complebuntque foros et floribus horrea texent.

si vero, quoniam casus apibus quoque nostros
vita tulit, tristi languebunt corpora morbo—
quod iam non dubiis poteris cognoscere signis:
continuo est aegris alius color; horrida vultum
deformat macies; tum corpora luce carentum
exportant tectis et tristia funera ducunt;
aut illae pedibus conexae ad limina pendent,
aut intus clausis cunctantur in aedibus, omnes
ignavaeque fame et contracto frigore pigrae;
tum sonus auditur gravior tractimque susurrant,
frigidus ut quondam silvis inmurmurat Auster,
ut mare sollicitum stridit refluentibus undis,
aestuat ut clausis rapidus fornacibus ignis—
hic iam galbaneos suadebo incendere odores
mellaque harundineis inferre canalibus, ultro
hortantem et fessas ad pabula nota vocantem.
proderit et tunsum gallae admiscere saporem
arentesque rosas, aut igni pinguia multo

defruta, vel Psithia passos de vite racemos,
Cecropiumque thymum et grave olentia centaurea.
est etiam flos in pratis, cui nomen amello
fecere agricolae, facilis quaerentibus herba;
namque uno ingentem tollit de caespite silvam,
aureus ipse, sed in foliis, quae plurima circum
funduntur, violae sublucet purpura nigrae;
saepe deum nexis ornatae torquibus arae;
asper in ore sapor; tonsis in vallibus illum
pastores et curva legunt prope flumina Mellae.
huius odorato radices incoque Baccho,
pabulaque in foribus plenis adpone canistris.
sed si quem proles subito defecerit omnis
nec, genus unde novae stirpis revocetur, habebit,
tempus et Arcadii memoranda inventa magistri
pandere, quoque modo caesis iam saepe iuvencis
insincerus apes tulerit cruor. altius omnem
expediam prima repetens ab origine famam.
nam qua Pellaei gens fortunata Canopi
accolit effuso stagnantem flumine Nilum
et circum pictis vehitur sua rura phaselis,
quaque pharetratae vicinia Persidis urguet,
et diversa ruens septem discurrit in ora
usque coloratis amnis devexus ab Indis,
et viridem Aegyptum nigra fecundat harena,
omnis in hac certam regio iacit arte salutem.
exiguus primum atque ipsos contractus in usus
eligitur locus; hunc angustique imbrice tecti

parietibusque premunt artis et quattuor addunt,
quattuor a ventis obliqua luce fenestras.
tum vitulus bima curvans iam cornua fronte
quaeritur; huic geminae nares et spiritus oris
multa reluctanti obstruitur, plagisque perempto
tunsa per integram solvuntur viscera pellem.
sic positum in clauso linquunt et ramea costis
subiciunt fragmenta, thymum casiasque recentes.
hoc geritur Zephyris primum inpellentibus undas,
ante novis rubeant quam prata coloribus, ante
garrula quam tignis nidum suspendat hirundo.
interea teneris tepefactus in ossibus umor
aestuat, et visenda modis animalia miris,
trunca pedum primo mox et stridentia pinnis,
miscentur, tenuemque magis magis aëra carpunt,
donec, ut aestivis effusus nubibus imber,
erupere, aut ut nervo pulsante sagittae,
prima leves ineunt si quando proelia Parthi.

quis deus hanc, Musae, quis nobis extudit artem?
unde nova ingressus hominum experientia cepit?
pastor Aristaeus fugiens Peneïa Tempe
amissis, ut fama, apibus morboque fameque
tristis ad extremi sacrum caput adstitit amnis
multa querens, atque hac adfatus voce parentem:
'mater, Cyrene mater, quae gurgitis huius
ima tenes, quid me praeclara stirpe deorum—
si modo, quem perhibes, pater est Thymbraeus Apollo—

invisum fatis genuisti? aut quo tibi nostri
pulsus amor? quid me caelum sperare iubebas?
en etiam hunc ipsum vitae mortalis honorem,
quem mihi vix frugum et pecudum custodia sollers
omnia temptanti extuderat, te matre relinquo.
quin age et ipsa manu felices erue silvas,
fer stabulis inimicum ignem atque interfice messes,
ure sata et validam in vites molire bipennem,
tanta meae si te ceperunt taedia laudis.'
  at mater sonitum thalamo sub fluminis alti
sensit. eam circum Milesia vellera Nymphae
carpebant hyali saturo fucata colore,
Drymoque Xanthoque Ligeaque Phyllodoceque,
caesariem effusae nitidam per candida colla,
[Nesaee Spioque Thaliaque Cymodoceque,]
Cydippeque et flava Lycorias, altera virgo,
altera tum primos Lucinae experta labores,
Clioque et Beroë soror, Oceanitides ambae,
ambae auro, pictis incinctae pellibus ambae,
atque Ephyre atque Opis et Asia Deïopea
et tandem positis velox Arethusa sagittis.
inter quas curam Clymene narrabat inanem
Vulcani, Martisque dolos et dulcia furta,
aque Chao densos divom numerabat amores.
carmine quo captae dum fusis mollia pensa
devolvunt, iterum maternas inpulit aures
luctus Aristaei, vitreisque sedilibus omnes
obstipuere; sed ante alias Arethusa sorores

prospiciens summa flavum caput extulit unda,
et procul: 'o gemitu non frustra exterrita tanto,
Cyrene soror, ipse tibi, tua maxima cura,
tristis Aristaeus Penei genitoris ad undam
stat lacrimans et te crudelem nomine dicit.'
huic percussa nova mentem formidine mater
'duc, age, duc ad nos; fas illi limina divom
tangere' ait. simul alta iubet discedere late
flumina, qua iuvenis gressus inferret. at illum
curvata in montis faciem circumstetit unda,
accepitque sinu vasto misitque sub amnem.
iamque domum mirans genetricis et umida regna
speluncisque lacus clausos lucosque sonantes
ibat, et ingenti motu stupefactus aquarum
omnia sub magna labentia flumina terra
spectabat diversa locis, Phasimque Lycumque
et caput, unde altus primum se erumpit Enipeus
saxosusque sonans Hypanis Mysusque Caïcus,
unde pater Tiberinus, et unde Aniena fluenta,
et gemina auratus taurino cornua vultu
Eridanus, quo non alius per pinguia culta
in mare purpureum violentior effluit amnis.
postquam est in thalami pendentia pumice tecta
perventum et nati fletus cognovit inanes
Cyrene, manibus liquidos dant ordine fontes
germanae tonsisque ferunt mantelia villis;
pars epulis onerant mensas et plena reponunt
pocula; Panchaeis adolescunt ignibus arae,

et mater 'cape Maeonii carchesia Bacchi :
Oceano libemus' ait. simul ipsa precatur
Oceanumque patrem rerum Nymphasque sorores,
centum quae silvas, centum quae flumina servant.
ter liquido ardentem perfudit nectare Vestam,
ter flamma ad summum tecti subiecta reluxit.
omine quo firmans animum sic incipit ipsa
'est in Carpathio Neptuni gurgite vates,
caeruleus Proteus, magnum qui piscibus aequor
et iuncto bipedum curru metitur equorum.
hic nunc Emathiae portus patriamque revisit
Pallenen ; hunc et Nymphae veneramur et ipse
grandaevus Nereus ; novit namque omnia vates,
quae sint, quae fuerint, quae mox ventura trahantur
quippe ita Neptuno visum est, inmania cuius
armenta et turpes pascit sub gurgite phocas.
hic tibi, nate, prius vinclis capiendus, ut omnem
expediat morbi causam eventusque secundet.
nam sine vi non ulla dabit praecepta, neque illum
orando flectes ; vim duram et vincula capto
tende ; doli circum haec demum fragentur inanes.
ipsa ego te, medios cum sol accenderit aestus,
cum sitiunt herbae et pecori iam gratior umbra est,
in secreta senis ducam, quo fessus ab undis
se recipit, facile ut somno adgrediare iacentem.
verum ubi correptum manibus vinclisque tenebis,
tum variae eludent species atque ora ferarum.
fiet enim subito sus horridus atraque tigris

squamosusque draco et fulva cervice leaena,
aut acrem flammae sonitum dabit atque ita vinclis
excidet, aut in aquas tenues dilapsus abibit.
sed quanto ille magis formas se vertet in omnes,
tam tu, nate, magis contende tenacia vincla,
donec talis erit mutato corpore, qualem
videris, incepto tegeret cum lumina somno.'
haec ait et liquidum ambrosiae diffundit odorem,
quo totum nati corpus perduxit; at illi
dulcis compositis spiravit crinibus aura,
atque habilis membris venit vigor. est specus ingens
exesi latere in montis, quo plurima vento
cogitur inque sinus scindit sese unda reductos,
deprensis olim statio tutissima nautis;
intus se vasti Proteus tegit obice saxi.
hic iuvenem in latebris aversum a lumine Nympha
collocat; ipsa procul nebulis obscura resistit.
iam rapidus torrens sitientes Sirius Indos
ardebat caelo et medium sol igneus orbem
hauserat; arebant herbae, et cava flumina siccis
faucibus ad limum radii tepefacta coquebant:
cum Proteus consueta petens e fluctibus antra
ibat; eum vasti circum gens umida ponti
exsultans rorem late dispergit amarum;
sternunt se somno diversae in litore phocae;
ipse, velut stabuli custos in montibus olim,
vesper ubi e pastu vitulos ad tecta reducit
auditisque lupos acuunt balatibus agni,

considit scopulo medius, numerumque recenset.
cuius Aristaeo quoniam est oblata facultas,
vix defessa senem passus componere membra
cum clamore ruit magno manicisque iacentem
occupat. ille suae contra non inmemor artis
omnia transformat sese in miracula rerum,
ignemque horribilemque feram fluviumque liquentem.
verum ubi nulla fugam reperit fallacia, victus
in sese redit atque hominis tandem ore locutus:
'nam quis te, iuvenum confidentissime, nostras
iussit adire domos? quidve hinc petis?' inquit. at ille:
'scis, Proteu, scis ipse; neque est te fallere quicquam
sed tu desine velle. deum praecepta secuti
venimus, hinc lassis quaesitum oracula rebus.'
tantum effatus. ad haec vates vi denique multa
ardentes oculos intorsit lumine glauco,
et graviter frendens sic fatis ora resolvit:
'non te nullius exercent numinis irae;
magna luis commissa: tibi has miserabilis Orpheus
haudquaquam ob meritum poenas, ni fata resistant,
suscitat, et rapta graviter pro coniuge saevit.
illa quidem, dum te fugeret per flumina praeceps,
inmanem ante pedes hydrum moritura puella
servantem ripas alta non vidit in herba.
at chorus aequalis Dryadum clamore supremos
inplerunt montes; flerunt Rhodopeïae arces
altaque Pangaea et Rhesi Mavortia tellus

atque Getae atque Hebrus et Actias Orithyia
ipse cava solans aegrum testudine amorem
te, dulcis coniunx, te solo in litore secum,
te veniente die, te decedente canebat.
Taenarias etiam fauces, alta ostia Ditis,
et caligantem nigra formidine lucum
ingressus Manesque adiit regemque tremendum
nesciaque humanis precibus mansuescere corda.
at cantu commotae Erebi de sedibus imis
umbrae ibant tenues simulacraque luce carentum,
quam multa in foliis avium se milia condunt,
vesper ubi aut hibernus agit de montibus imber,
matres atque viri defunctaque corpora vita
magnanimum heroum, pueri innuptaeque puellae,
inpositique rogis iuvenes ante ora parentum;
quos circum limus niger et deformis harundo
Cocyti tardaque palus inamabilis unda
adligat et noviens Styx interfusa coërcet.
quin ipsae stupuere domus atque intima Leti
Tartara caeruleosque inplexae crinibus angues
Eumenides, tenuitque inhians tria Cerberus ora
atque Ixionii vento rota constitit orbis.
iamque pedem referens casus evaserat omnes
redditaque Eurydice superas veniebat ad auras
pone sequens,—namque hanc dederat Proserpina legem—
cum subita incautum dementia cepit amantem,
ignoscenda quidem, scirent si ignoscere Manes:

restitit, Eurydicenque suam iam luce sub ipsa
inmemor heu victusque animi respexit. ibi omnis
effusus labor, atque inmitis rupta tyranni
foedera, terque fragor stagnis auditus Avernis.
illa 'quis et me,' inquit, 'miseram et te perdidit, Orpheu,
quis tantus furor? en iterum crudelia retro
fata vocant conditque natantia lumina somnus.
iamque vale: feror ingenti circumdata nocte
invalidasque tibi tendens, heu non tua, palmas!'
dixit et ex oculis subito, ceu fumus in auras
commixtus tenues, fugit diversa, neque illum
prensantem nequiquam umbras et multa volentem
dicere praeterea vidit, nec portitor Orci
amplius obiectam passus transire paludem.
quid faceret? quo se rapta bis coniuge ferret?
quo fletu Manes, qua numina voce moveret?
illa quidem Stygia nabat iam frigida cumba.
septem illum totos perhibent ex ordine menses
rupe sub aëria deserti ad Strymonis undam
flevisse et gelidis haec evolvisse sub antris,
mulcentem tigres et agentem carmine quercus;
qualis populea maerens philomela sub umbra
amissos queritur fetus, quos durus arator
observans nido inplumes detraxit; at illa
flet noctem ramoque sedens miserabile carmen
integrat et maestis late loca questibus inplet.
nulla Venus, non ulli animum flexere hymenaei.

solus Hyperboreas glacies Tanaimque nivalem
arvaque Rhipaeis numquam viduata pruinis
lustrabat, raptam Eurydicen atque inrita Ditis
dona querens; spretae Ciconum quo munere matres
inter sacra deum nocturnique orgia Bacchi
discerptum latos iuvenem sparsere per agros.
tum quoque marmorea caput a cervice revulsum
gurgite cum medio portans Oeagrius Hebrus
volveret, Eurydicen vox ipsa et frigida lingua
a miseram Eurydicen! anima fugiente vocabat;
Eurydicen toto referebant flumine ripae.'
haec Proteus, et se iactu dedit aequor in altum,
quaque dedit, spumantem undam sub vertice torsit.
  at non Cyrene; namque ultro adfata timentem:
'nate, licet tristes animo deponere curas.
haec omnis morbi causa, hinc miserabile Nymphae,
cum quibus illa choros lucis agitabat in altis,
exitum misere apibus. tu munera supplex
tende petens pacem et faciles venerare Napaeas;
namque dabunt veniam votis irasque remittent.
sed modus orandi qui sit, prius ordine dicam.
quattuor eximios praestanti corpore tauros,
qui tibi nunc viridis depascunt summa Lycaei,
delige, et intacta totidem cervice iuvencas.
quattuor his aras alta ad delubra dearum
constitue, et sacrum iugulis demitte cruorem,
corporaque ipsa boum frondoso desere luco.
post, ubi nona suos Aurora ostenderit ortus,

inferias Orphei Lethaea papavera mittes
et nigram mactabis ovem lucumque revises;
placatam Eurydicen vitula venerabere caesa.'
haud mora; continuo matris praecepta facessit;
ad delubra venit, monstratas excitat aras,
quattuor eximios praestanti corpore tauros
ducit et intacta totidem cervice iuvencas.
post, ubi nona suos Aurora induxerat ortus,
inferias Orphei mittit lucumque revisit.
hic vero subitum ac dictu mirabile monstrum
aspiciunt, liquefacta boum per viscera toto
stridere apes utero et ruptis effervere costis,
inmensasque trahi nubes, iamque arbore summa
confluere et lentis uvam demittere ramis.

haec super arvorum cultu pecorumque canebam
et super arboribus, Caesar dum magnus ad altum
fulminat Euphraten bello victorque volentes
per populos dat iura viamque adfectat Olympo.
illo Vergilium me tempore dulcis alebat,
Parthenope, studiis florentem ignobilis oti,
carmina qui lusi pastorum audaxque iuventa,
Tityre, te patulae cecini sub tegmine fagi.

NOTES.

1–7. *Next I shall sing of bees, and here too ask thy favour, Maecenas, while I relate the marvellous history of these tiny creatures. Humble is the theme but great the glory, if but Apollo hear a poet's prayer.*

1. **protinus**] Marks this book as a continuation of the preceding ones. After dealing with (1) the culture of the fields in Bk. I., (2) the management of trees in Bk. II., and (3) the care of cattle in Bk. III., he now comes to the last division (*partem*) of his subject, and asks for it too (*etiam*) the favour of Maecenas, as he had already asked it for the three former divisions.

aerii, caelestia: The ancients believed that honey fell in the form of dew from heaven. The belief arises from the existence of honey-dew, a glutinous saccharine substance which in sultry weather is found covering the leaves of many trees, especially oaks, elms, and limes, and is eagerly consumed by bees. It is generally regarded as an exudation of sap (cf. Ecl. 4. 30 *et durae quercus sudabunt roscida mella*), but much of it is also secreted by various species of aphides which live upon the leaves. The abundance of this 'heavenly gift' will, according to Virgil, mark the return of the golden age (Ecl. 4. 30), as the close of it was marked by its withdrawal, cf. G. 1. 131 *mellaque decussit foliis*.

3. **admiranda** ...] This line gives the key-note to the whole book. It is in making 'little things' into a 'marvellous spectacle' that Virgil displays throughout his utmost skill. The opening words of the next line illustrate how this will be done, viz. by speaking of bees as if they were human beings, animated with human interests, and governed by all the laws of human society. For the antithesis of *admiranda levium*, cf. G. 3. 290 *angustis hunc addere rebus honorem*, and in an opposite manner Hor. Od. 13. 3. 72 *conamur tenues grandia*.

5. **mores**] 'character'. **studia**, 'pursuits'. *Mores* denote qualities which are more fixed than *studia*; the latter, if persisted in, pass into the former (*abeunt studia in mores*); and as *studia* create *mores*, so the *mores* of individuals tend to create the more permanent *mores* of a community, and it is of this 'national' or 'hereditary character', so conspicuous both in the Romans and in bees, that Virgil seems here thinking. **populos**: 'tribes', perhaps with a recollection of the various 'peoples' and 'tribes' which had been amalgamated into the Roman state.

6. **in tenui**: 'the toil is on a trivial theme, but not trivial the fame'; cf. Tac. A. 4. 32 *in arto et inglorius labor*, and for n. adj. used as subst. 157 n. **si quem** ...: '(for him) whoe'er the adverse powers permit and whose prayer Apollo hears.' Notice the skill of *si quem*: Virgil does not say that his own 'glory' will be great, but speaks generally of any poet who attempts the theme. Some take **laeva** = 'favourable', but this is inconsistent with *sinunt*, and, though in augury thunder on the left was a favourable sign (cf. Aen. 2. 693; 9. 361; Cic. de Div. 2. 39. 81), yet *laeva*, like *sinistra*, is generally (as opposed to *dextera*) used in a bad sense, cf. Ecl. 1. 16; Aen. 2. 54; 10. 275. For the division of deities into 'good' and 'evil', cf. Aul. Gell. 5. 12 *quosdam deos, ut prodessent, celebrabant, quosdam, ut ne obessent, placabant.*

8–32. *Firstly, the hives should be out of the way of the wind, of cattle which trample down the flowers, of lizards, and of birds which prey on the bees. On the other hand there must be water, and trees to give shade and tempt the swarms to settle on them. In the water, whether running or stagnant, there should be stones to settle on, while casia, wild thyme, and beds of violets should be planted near.*

8. **principio**] 'firstly'; a formal and didactic word, similarly used G. 2. 9 *principio arboribus varia est natura creandis.*

9. **quo neque sit** ... **aditus** ... **neque oves** ... **insultent**] 'so that thither neither is there approach for winds ... nor (there) do sheep trample on'. The final force of *quo* (= *ut eo*) extends to both clauses, but in the second some such word as *ibi* must be supplied.

10. ferre ... prohibent] 'prevent their carrying.' The infinitive is so convenient metrically that its use is very frequent in poetry after verbs of *desiring*, *asking*, *forbidding*, *trying*, etc., which would not ordinarily take it in prose, cf. 23 *invitet decedere*; 84 *obnixi non cedere*; 117 *festinem advertere*; 249 *incumbent sarcire*; 489 *scirent ignoscere*. Cf. its use after adjectives, 134 n.

13. et] 'also'. **squalentia**, 'scaly', cf. 91 n.

14. meropes] The *merops apiaster* or 'bee-eater', a bird of the fissirostral tribe.

15. Procne] i.e. the swallow. Procne, daughter of Pandīon, king of Athens, was wife of Tereus, and to avenge her husband's infidelity slew her son and served him up to his father for a meal. When pursued by Tereus she was changed into a swallow and her sister Philomela into a nightingale. The blood upon her hands is still supposed to stain her plumage, and in fact the common chimney-swallow has a deep claret-coloured patch on the throat.

16. omnia ...] 'for they make complete havoc by carrying off the bees themselves as they fly ...'; the second clause, *ipsasque ... escam*, explains the first. Some contrast *omnia* with *ipsas*, as though birds not only destroyed everything else but also even carried off the bees. Surely, however, birds do not 'destroy everything', though they may make 'utter destruction among bees. **volantes** might be a subst. = 'winged creatures' and so 'bees', but it would be awkward to call bees *volantes* here, where they are contrasted with birds, which are also *volantes*; hence it is best taken as a participle.

17. nidis inmitibus] 'pitiless nestlings'; cf. Aen. 12, 474 *hirundo | pabula parva legens nidisque loquacibus escas.*

18. at liquidi fontes ...] 'Water is essential during spring and summer; a shallow pebbly stream in the vicinity will, therefore, be most advantageous, where they can drink without danger of drowning. Its absence should be supplied by artificial means; and a shallow vessel of water ... having a few smooth round stones thrown into it (cf. 25) of a size to project above the surface and afford footing to the drinkers, will answer the end. The neighbourhood of large sheets of water, however, or of broad rivers, is injurious; the little

foragers, in crossing during high winds (cf. 29) or dashing rains, perishing by hundreds in a single day'. Naturalist's Library, Vol. V., p. 160.

19. **tenuis fugiens**] 'running shallow', or 'in thin stream'; for construction cf. 370.

20. **vestibulum**] In a Roman house the street door stood somewhat back, and the 'vestibule' is the space in front of it, flanked on either side by the walls of the house (cf. Aen. 2. 442; 6. 273). Here it is merely = 'the entrance'.

21. **reges**] 'kings': the ancients regarded the queen bee as the male.

22. **vere suo**] 'in their own spring', 'in the spring they (the swarms) love': as bees swarm in the spring, the spring is said to belong to them. *Suus* often thus refers to a single word; cf. 190 n.

23. **vicina**; 24. **obviaque**] Note the position and force of both adjectives. The bank is to be close by 'with a neighbourly invitation', and the tree to 'meet and detain them with leafy hospitality'. **decedere calori**: cf. Ecl. 8. 89 *decedere nocti*, 'retire before the advance of night'; so here 'retire from the presence of the heat'.

25. **in medium**] sc. *umorem*, or, more probably, *in medium* is merely 'into the middle', cf. 157 n. **stabit**, referring to *stagna*.

26. **transversas** ...] 'fling willows across and hurl in mighty rocks'. Note the exaggeration and also in 29: in Varro (3. 16. 27) the *grandia saxa* are *lapilli* ... *ubi adsidere et bibere possint*, and the stream, which Virgil says is to be bridged with willows, is to be not more than 'two or three fingers deep'.

28. **morantes**] 'lingering', i.e. staying too long out in spite of threats of rain, and so getting caught in a storm.

29. **sparserit**] 'sprinkled', with rain. **aut praeceps**...: 'or headlong Eurus plunged in Ocean'; *praeceps* = καταιγίζων, 'coming down in a sudden squall'.

30. **casiae**] called *humiles*, G. 2. 213, and mentioned with rosemary as a common herb; entwined in a nosegay, Ecl. 2. 49, 'with other sweet (scented) herbs'. Martyn rightly distinguishes it from the Greek κασία, which was a *shrub* with aromatic bark, growing in Arabia, from which a costly perfume was distilled, and which is referred to in G. 2. 466 as

an article of luxury, cf. Ps. xlv. 8 σμύρνα καὶ στακία καὶ κασία ἀπὸ τῶν ἱματίων σου: Job xlii. 14, 'Kezia'.

31. **graviter spirantis**] 'strong-smelling'; for *spirantis* metaphorically of scent cf. 417.

33–50. *The hives should have small entrances as a protection against heat and cold. Bees suffer from both, and consequently themselves stop up every crevice with propolis and wax (as for the same reason they sometimes hive underground or in a hollow tree), but you too must help them by plastering over the hive with mud and leaves. No yews must be planted near them, nor crab-shells burned; marshy ground, the smell of mud, and echoes are disliked by them.*

33. **ipsa**] Emphatic: the hives 'themselves' as opposed to their surroundings. **corticibus**: 'the bark of the cork tree was called *cortex* by way of eminence', Martyn. Columella recommends it as 'warm in winter and cool in summer', cork being, of course, a non-conductor of heat.

34. **alvaria**] not *alvearia* (as Conington reads), for though *alveus*, m., 'hollow vessel', and *alvus*, f., 'belly', are often confused, yet Varro, Pliny, and Columella commonly use *alvus* for a hive in cases where the gender makes *alveus* impossible, e.g. *utilissimas alvos*.

36. **cogit**] = *co-agit*, 'makes solid', the opposite of **remittit** (cf. Tib. 3. 5. 4 *quum se purpureo vere remittit humus*) 'makes give', or 'yield so that it runs' (*liquefacta* proleptic, cf. 104 n.). Honey should be neither solid nor liquid.

38. **nequiquam**] 'idly', 'with no real cause'. **tenuia**: scanned as a dactyl, *i* and *u* being semi-consonantal (= *y* and *w*) and sometimes so treated in poetry, cf. 243 *stellio et*, spondee; 279 *parietibus*, dactyl; Aen. 5. 432 *genua labant*.

39. **fuco et floribus**] 'with gum' or 'paste from flowers'; hendiadys, cf. 99 n. The substance referred to is certainly not pollen, as Conington and others take it, for (1) *fucus* is not a powder, but either a dye or something which can be smeared or daubed over anything, like rouge; (2) from comparison with 160 *Narcissi lacrimam et lentum de cortice gluten*, where this substance is described as 'the tears of the Narcissus and sticky gum from bark', it is clear that Virgil considers it as sometimes a secretion of flowers, sometimes an exudation of trees, and *N. lacrimam* is parallel to *fuco et*

floribus here, as *gluten lentius* is to *lentum gluten* ; (3) the actual substance thus used by bees is *propolis*, a glutinous substance 'employed in fixing the less adhesive wax to the roof of the hive, and in stopping up any crevices', which Huber has seen them collecting from a sort of varnish which exudes from the buds of the white poplar. Pollen, on the other hand, is a sort of dust collected from the anthers of flowers and stored up, as 'bee-bread', for feeding the young *larvae.*

oras, 'edges', probably of the 'crevices,' **spiramenta.**

40. **haec ...**] 'for this very purpose', viz. of stopping up chinks. This shows that *gluten* is the same thing as *fucus et flores*, being used for the same purpose.

41. **pice Idae**] Cf. G. 3. 450 *Idaeasque pices.*

42. **effossis**] Probably Virgil means 'excavated' by themselves: the humble-bee does actually so excavate its nest underground.

43. **fovere Larem**] 'have kept their house warm' or 'snug'. *Foveo* is = 'keep warm', especially by holding to the breast or as birds keep their nest warm when sitting; cf. 56 *progeniem nidosque fovent*, where the bees are said, like birds, to 'keep warm their offspring and their nests'; G. 3. 420 *fovit humum* of a snake lying close in its hole; Aen. 9. 57 *castra fovere*; 1. 718 *gremio fovet*; 4. 686 *sinu germanam fovere*, and so to 'fondle', Ecl. 3. 4 *Neaeram fovet*; Aen. 4. 193 *fovere inter se.* Then it is used of warm medical applications—*fomenta*, 'poultices', and so of any application to the surface of anything, cf. 46 *ungue fovens*, 'anoint to keep them warm'; 230 *ora fove*, G. 2. 135 *ora fovent*, 'rinse'.

44. **antro**] i.e. which is 'a cave' to them.

45. **tu**] Strong didactic emphasis, cf. 62, 106. **tamen** : i.e. although they do so much for themselves, 'nevertheless do thou ...'.

47. **taxum**] The yew was considered poisonous (*taxi nocentes*, G. 2. 257), and specially injurious to bees, cf. Ecl. 9. 30 *sic tua Cyrneas fugiant examina taxos.* **neve** ... : bees have a strong dislike to some smells. Kennedy says that 'burnt crabs were used as a specific manure for certain trees'.

48. **altae ...**] 'and put no trust in a deep marsh, or (in a place) where ...'; apparently both places are bad for the same reason, viz. the smell.

49. **aut ubi ...**] How far bees possess the sense of hearing has been disputed, but it seems certain that they dislike noise, and an apiary situated near mills, smithies, or other noisy workshops is seldom prosperous.

50. **vocisque ...**] 'and the echo of a voice rebounds after striking them (i.e. the rocks)'. *Imago* (=*mimago*, cf. *imitor* = *mimitor*, 'mimic') is the regular word for an echo: strictly it is the sound (*vox*) itself which strikes (*offenditur*) the rock and only the echo (*imago*) which 'rebounds'.

51–66. *As soon as spring returns bees go forth in quest of honey, and begin to breed, build cells, and swarm. When they swarm they always make for trees and water. Attract them to such a spot by rubbing the boughs with sweet-scented herbs, and clash cymbals; they will readily settle on the prepared place and be easily hived.*

51. **quod superest**] A formula of transition, borrowed from Lucretius, 'as to what remains', 'for the rest', 'furthermore'.

54. **metunt**] 'reap', 'harvest'; the same metaphor 231 *messis*. **purpureos**: 'bright', cf. Ecl. 9. 40, *ver purpureum* 'flower-decked spring'. The ancient purple had two characteristics: (1) its peculiar hue, the colour of clotted blood; (2) a remarkable sheen. Hence it may have been (1) purple or (2) 'gleaming', 'bright', as in Horace's *purpurei olores* (Od. 4. 1. 10). In 275 and 373 both ideas seem present in the word. **libant**, 'sip'.

55. **leves**] 'on light wings', 'lightly hovering', cf. Aen. 6. 17. **hinc ... hinc ... hinc**: not merely 'then ... then ... then' (*hinc* = *post hoc*) describing the succession of their acts, but rather 'therefore' (*hinc* = *propter hoc*). The result of the warm weather and their feast in the fields is that 'joyous with a marvellous delight', on their return home they busy themselves with the hive, building their cells, rearing their young, and finally (*iam* 58) pouring forth their superabundant population in a swarm. Cf. G. 1. 412, where the effect of fine weather on crows is described as producing exactly the same 'marvellous delight' in their homes.

57. **excudunt**] 'forge': a stately word, cf. Aen. 6. 847 *excudent alii spirantia mollius aera.*

59. **nare** ...] 'float 'mid the liquid summer air'. *Liquidus* suggests two ideas: (1) liquid, (2) clear, pure: here in connection with *nare* the first is more prominent, but the other is present. Cf. G. 1. 404 *liquido in aere* where both are equally suggested; Ecl. 6. 33 *liquidi ignis* where the first prevails; G. 1. 410 *liquidas voces*. Elsewhere it is used as an epithet of *lux, nox, tempestas, mens, animus* (= 'serene'), *voluptas*.

60. **obscuramque**...] 'and marvel at the dark cloud trailing in the wind'; for *trahi*, cf. *trahi nubes* 557 of actual clouds, and for *nubes* metaphorically, cf. Aen. 7. 705 *volucrum... nubem*.

61. **contemplator**] Mark the dignity of the word, and cf. G. 1. 187. It is borrowed from Lucretius (2. 114) and is strongly didactic in tone, this form of the imperative being especially used in laws.

62. **iussos** ...] 'scatter the appointed scents'. **iussos**: either prescribed by those learned in the matter, or prescribed here by me, that is to say 'pounded balm ...'.

63. **melisphylla**] μελισσόφυλλον, 'balm'; probably the Latin *apiastrum*. **cerinthae**: 'the name is from κηρίον, a honeycomb, because the flower abounds with a sweet juice like honey'—Martyn, who also says that it is the 'yellow flowered honey-wort, and is one of the most common herbs all over Italy and Sicily'. He adds that it grows to a height of between one and two feet, so that *ignobile* had better be taken 'lowly' (= common) rather than 'low-growing' (for which cf. G. 2. 213 *humiles casias*), but it is difficult to be sure of the exact force of adjectives applied to plants the identification of which is doubtful.

64. **Matris**...] i.e. Cybele, a Phrygian goddess, whose worship was introduced at Rome during the Hannibalic war, and who was identified with Earth 'the Great Mother' of all things. Her ritual was of an oriental character, and cymbals were used in her worship; for their use in the East cf. Ps. cl. 5. Our 'key and warming-pan' afford a striking contrast here with Virgil's heroic style.

66. **intima** ... **cunabula**] i.e. the hive which is offered to the swarm. **more suo** indicates that they will be sure to do this: it is 'their rule'.

67–87. *When there are two rival kings and a battle between their forces is imminent, you will hear sounds as of a trumpet; the bees collect in crowds and prepare their weapons, especially round the quarters of their monarch. Then on a fine day they sally forth and the battle is waged in mid air, the combatants falling to the ground thick as hail or acorns, while the leaders move proudly among their troops, resolved to fight to the bitter end. All this strife is ended by flinging on them a little dust.*

It is well known that two queens cannot exist together in a hive. If a strange queen is introduced into a hive a combat to the death takes place between her and the reigning monarch. Similarly, when the swarming season is over, any young queens left in the royal cells are liberated simultaneously (previously they are only liberated one by one when needed for a swarm), and allowed, or rather encouraged, by the other bees to fight to the death, the survivor being received as sovereign. These combats take place *inside* the hive, and seem only to be between the queens themselves. On the other hand actual fights between bees occur when, as often happens, the bees of an ill-stored hive attempt to plunder a richer one; see the famous description in Butler, 'Feminine Monarchie' (Oxford 1634), 'Wen de teeves, having first mad^{e} an entri, begin to coom tik, and de tru^{e} bees perceiv^{e} demselves to be^{e} assaulted by many; dey suddenly mak^{e} an outcri^{e}; and issuing out of deir holds by troops, prepar^{e} demselvs to battel. Soom keep de gat^{e}s; soom fli^{e} about; soom run in again, to see wat is doon der^{e}; soom begin to grapple wid the enimi; and dat wit suc a noise and din, as if de drum did sound an all-arm. Besid^{e}s wic bas^{e} sound, you sal eftsoons in de heat of de battel, hear a mor^{e} shrill and sharp not^{e}, as it wer^{e} of a flut^{e}; as saith Virgil, *vox,*

auditur fractos sonitus imitata tubarum,

wic, I am out of doubt, is tuned by deir generall commander, encooraging dem to fig^{t} for deir Princ^{e}, deir lives, and deir goods. Den sal you see de enimi^{e}s bestur demselves most venturously; soom violently, toorrow de tickest, trusting in at de gat^{e}s; iders scalling de walls, and tearing dem down. On de oder sid^{e}, de defendants will behav^{e} demselves as bravely, not giving any rest to de enimi; part encountring wit dem dat ar widout ...'. Virgil seems to have blended these two quite separate forms of encounter into one imaginative scene.

67. **sin autem** ...] With elaborate art Virgil gives his language here the appearance of careless ease. He begins 'but if they have gone forth to battle', then breaks off with a description (*nam ... hostem* 76) of the cause of such frays and the preparation for them, gives an account of the battle itself 77-85, and finally 86, 87, tenders that advice to the bee-keeper which the opening words *sin ... exierint* lead us to expect, and which is the nominal reason for the whole paragraph. Some say that the irregularity of the construction reproduces 'the enthusiasm with which the poet throws himself into the subject' (Forbiger), or 'the tumultuous emotions of the bees' (Denticke), but there is nothing strongly passionate in the passage, which is rather highly artistic.

69. **trepidantia bello**] 'trembling (i.e. with eager excitement) for the fray'; for the dat. cf. Aen. 7. 482 *belloque animos accendit* = *in bellum*. Others give 'with war', 'with warlike ardour'.

70. **namque** ...] 'for the well-known martial note of harsh-sounding brass urges on the laggards'; what the note is (viz. that of the trumpet) is immediately explained in the next clause.

Varro (3, 16) also alludes to a trumpet-like sound made by the 'kings' (*duces*), and it is known that in a hive where there are several unliberated young queens the actual queen is always trying to kill them in their cells, and is prevented by the workers—'I saw her hasten to the other royal cell and attempt to tear it open ..., but the workers pulled her violently back. At every repulse she ... emitted the shrill monotonous *peep*, *peep*, *peep*, so well known to bee-masters, while the unhatched queen emitted the same kind of sound, but in a hoarser tone, the consequence of her confined situation.' (Naturalist's Library, Vol. 5. Edin. 1843.) This *piping* sound of the actual queen to which the young queens respond 'in a voice sounding hoarse from the recesses of their prison' is constantly heard just before swarming, which is also a period of great agitation in the hive, so that Virgil seems writing here from genuine observation.

72. **fractos** ...] Cf. the well-known line of Ennius, *at tuba terribili sonitu tarantara dixit*.

73. **trepidae** ...] 'eagerly they throng together with flashing pinions'. Notice that *inter se coeunt* is not 'join battle'

Corusco = 'shake', 'make to vibrate', is constantly used intransitively = 'flash', 'gleam' of the light which any bright body in movement gives off: both it and *coruscus* are especially used in connection with armour and military weapons; hence the choice of it here.

74. **spiculaque exacuunt rostris**] Two renderings are given (1) 'sharpen their stings *with* their beaks', (2) 'sharpen the stings *to*' or '*for* their beaks'.

(1) As the sting of a bee is in its tail the action seems impossible. It has, however, been suggested that a bee's action in cleaning itself, when it first scrapes the abdomen with its legs and then removes the dirt from the legs with its mandibles (*rostris*), has been mistaken for a process of sharpening the tip of the tail or the sting which it contains.

(2) Though the head of a bee is only furnished with mandibles and a proboscis for collecting honey, yet it is quite possible that Virgil considered it to be actually armed with some weapon of offence which he compares to a 'dart' (*spiculum*). On the other hand *spicula* in 237 is certainly = 'stings'.

Rostris will suit either interpretation, for *rostrum* (from *rodo*, 'the gnawing' or 'biting thing') may describe either the whole 'head' of an animal, or the special part with which it bites, gnaws, etc. = 'mandibles', 'bill', 'beak', etc.

75. **praetoria**] Cf. Shakespeare's 'the tent-royal of their emperor', line 153 n.

76. **miscentur**] 'crowd,' 'throng'.

77. **ergo**] 'therefore,' i.e. as the natural result of all these warlike preparations. **ver sudum**: 'a clear' or 'fine spring day'; bees never venture out in rain. **camposque patentes**: the 'open field' is the clear sky.

78. **concurritur**] For intransitive verbs used impersonally in the passive, cf. 189 *siletur*; 375 *perventum est*. **aethere in alto**: Bees do grapple with one another in the air, but the actual struggle takes place on the ground. 'When two bees are struggling in this manner they descend to the ground, for in the air they would not be able to get purchase enough to be sure of striking each other. They then engage in a hand-to-hand fight .... They are continually making stabs with their stings ...' (Figuier).

79. **magnum** ...] 'crowded together they are rolled into a mighty mass'; *orbis* is the ball-shaped mass of struggling combatants.

80. **praecipitesque cadunt**] 'and fall head foremost'. Notice the double sense of *cadunt*; warriors 'fall' on the ground and the bees 'fall' to it.

81. **tantum** ... **glandis**] lit. 'so much of acorns'; *glandis* is used collectively, as *miles* is often = 'soldiers', cf. 227 n. 'Nor do the acorns rain so thick from ...'.

82. **ipsi**] 'they themselves', i.e. clearly the chiefs in contrast with their followers. **insignibus alis**: 'with conspicuous pinions'. The wings of a queen bee are comparatively small, but Columella, 9, 10, describes them as specially beautiful, *sunt reges ... minus amplis pinnis pulchri coloris et nitidi.*

83. **ingentes** ..] 'keep alive in their tiny heart a giant's courage'. *animi* in the plur. is regularly used = 'temper', 'courage', 'spirit', and *versare* implies activity. The phrase *animos versare* must be distinguished from *animum versare* (Aen. 4. 286 *animum per omnia versat;* 630 *animum partes versabat in omnes*) = 'turn the mind in every direction', 'think carefully'. For the contrast between size and spirit, cf. Homer's description of Tydeus, Il. 5. 801 μικρὸς μὲν ἔην δέμας, ἀλλὰ μαχητής.

84. **usque adeo** ...] 'still steadfast not to yield, until at last the conqueror has driven the one side or the other to turn their backs routed in flight'. For *obnixus*, which describes a man who plants his foot firm and will not budge, cf. Livy 6. 12. 8 (*velim*) *obnixos vos stabili gradu hostium impetum excipere*, and for the infinitive following it, cf. 10 n. Kennedy, who, like many others, considers that a subj. is needed, takes *subegit* as 'a syncopated form of *subegerit*', but this is improbable, nor is the subj. required, for, though where the idea of *purpose* is clear *dum* and *donec* are followed by the subj., yet Virgil here merely describes what *actually* happens. He does not say that the resolution of the chiefs is 'not to yield until ...', which would require a subj., but he describes them as actually steadfast in keeping their ground, until at last one army is routed. In so far as *obnixos* suggests a mental resolution or purpose, that resolution is contained in the words *non cedere*, and does not extend to the clause intro-

duced by *dum* which simply relates a fact. For *adeo dum* with indic., cf. Plaut. Merc. 3. 4. 72, and *usque adeo donec* with indic. is fairly common. **hos**: masc. because he thinks of them as soldiers and not as bees; so *quisquam* 107.

86, 87. The humour of these lines is obvious, the heroic description of battle which precedes being in ludicrous contrast with the simple expedient by which the combat is ended. Editors however ignore the pathos which seems to be latent in Virgil's words when read as a reflection on the vanity of human ambition—all passions and rivalries are laid to rest for ever 'with the flinging of a little dust'. Possibly Virgil did not intend this, and yet the words *pulveris iactu* might certainly suggest burial to a Roman ear, cf. Hor. Od. 1. 28. 35 *licebit | iniecto ter pulvere curras.* On the other hand Varro, who recommends flinging dust on a swarm to make them settle, uses exactly the same words—*iaciundo in eas pulverem*—with no secondary meaning, and so Pliny 11. 18 *dimicatio iniectu pulveris aut fumo tota discutitur.*

88-102. *After the combat kill the worse-looking of the two kings: the better one will be bright and brilliant, the other dark-looking, rough, and fat-paunched. So too with the common bees: they will be like their leaders, and it is only the better sort which will form a good stock and yield honey at once abundant and well-flavoured.*

89. **ne prodigus ...]** 'him, lest his wastefulness bring ruin, deliver to execution': for *prodigus*, cf. the description in 94; he eats and does no work. Clearly Virgil intends this precept about killing the king to apply to his followers also, who are described as exactly like him, and who, it is implied from 100-102, will be a worthless stock and produce no honey.

90. **vacua**: i.e. without a rival. **sine regnet**: 'let him reign'.

91. **alter ...]** The sentence is interrupted; instead of going on with a second *alter* Virgil breaks off with an explanation, which is intended to show why you will be sure to find one of the two kings 'worse-looking' (*deterior qui visus*) than the other, the fact being that there are two 'breeds' (*genera*) and a king of the better breed is easily 'distinguished (*insignis*) both by shape (*ore*) and the brilliancy of his ruddy scales'. 'Virgil has here accurately described the two commonest forms

or varieties of *Apis mellifica*, viz. *A. mellifica var. ligustica* (the Ligurian bee) and *A. mellifica*. The Ligurian bee is distinguished by bright brown spots on the three first segments of the abdomen; it is a stronger, more vigorous and glossy form than the other, which is more hairy and duller in appearance. Although gentler under human manipulation the Ligurian bee is much fiercer in resisting foes and would certainly defeat the other variety in battle. In a combat between bees of the *same* variety the difference Virgil describes would not be seen'. (O. H. L.)

maculis auro squalentibus ardens is exactly = **rutilis clarus squamis**, for Virgil undoubtedly connects *squaleo* with *squama*, cf. Aen. 10. 314 *tunicam squalentem auro*, and 9. 707 *duplici squama lorica fidelis et auro*, which both describe armour made of gold plates overlaid like scales. The phrase describes the bee as if he were an armed chief—'ablaze with markings of golden mail'.

92. **meliōr, insignis**] Cf. 453 n. **insignis** from its position seems to qualify both *et ore* and *et r. clarus squamis*, see last note.

93. **horridus**] 'rough', 'shaggy', 'unkempt', cf. *horrent* 96. The adj. is perpetually used to express the effect of neglect (cf. *desidia* here) on persons or things.

96. **ceu pulvere** ...] 'as when the scorched wayfarer comes from deep dust (i.e. a road deep in dust) and spits the dirt from his parched mouth'. Columella (9. 10) quoting this passage, writes *deterior sordido sputo* ('spittle') *similis, tam foedus quam pulvere ... viator*, and so makes Virgil compare the bee to the actual spittle of a dusty traveller. Such a coarse comparison seems however precluded, not merely as a matter of taste, but because it is the condition of the traveller himself which is the main subject of the sentence, the fact of his spitting being introduced incidentally to illustrate that condition. Moreover, throughout, the bees are compared to *men* and not to things, while the words *turpes horrent*, which Virgil applies to these bees, are far more applicable to men who have been plodding through dust and dirt than to spittle.

99. **ardentes** ...] Probably the construction is 'ablaze as to their bodies spangled with gold and equal (i.e. symmetrically

arranged) spots'. **auro et guttis**: 'spangles of gold'. An instance of hendiadys (ἓν διὰ δυοῖν) or the use of two words or phrases simply put side by side, instead of a single complex phrase in which the words qualify each other; cf. 39 *fuco et floribus*, 160 n.; G. 2. 192 *pateris libamus et auro;* Hor. 2. 7. 9 *Philippos et celerem fugam*, 'Philippi's hurried rout'.

100. **certo**] 'fixed', 'appointed', i.e. in spring and autumn, cf. 231. The meaning 'sure' is, however, also suggested.

101. **premes**] The honey was first allowed to drain out of the combs through a wicker sieve, and the remainder—which was inferior—was squeezed or pressed out, Col. 9. 15; cf. 140, and Hor. Epod. 2. 15 *pressa mella.*

nec tantum dulcia, quantum et ...] 'and not so sweet as both clear and fit to mellow the harsh flavour of wine'. Virgil does not say that the honey is not sweet, but that its sweetness (which is assumed to be great) is even excelled by its other qualities. The Romans mixed honey with wine to form *mulsum*, a drink taken immediately before dinner, cf. Hor. Sat. 2. 4. 24.

103–115. *Directly, however, the bees begin to fly about vaguely and neglect the hive, pluck off the wings of the kings, as without a leader they will never go forth to battle. You must also tempt them to work by planting a garden near the hive with their favourite flowers and trees.*

In this paragraph Virgil, after describing a battle between bees and how to put an end to it, explains how the bee-keeper may prevent the battle taking place at all.

104. **frigida** ...] 'leave the hives cold,' the opposite of *fovere Larem* 43. *Frigida* is proleptic, that is to say, the adjective 'anticipates' (προλαμβάνει) the effect produced by the action of the verb; the bees leave the hives and so make them cold; cf. 36 *liquefacta remittit*, 'melts into liquid'; 400 *doli ... frangentur inanes*, 'so that they become useless'; G. 1. 399 *solutos ... iactare maniplos*, 'toss to pieces'.

105. **instabiles**] 'giddy', 'unbalanced'. **prohibebis**: future of command (cf. 545), 'thou shalt check'.

106. **tu**] strong personal emphasis; Virgil gives his precept in a very didactic tone. Cf. 2. 241; 3. 163.

107. **non illis**] strongly emphatic, 'not when they (the leaders) hesitate (i.e. to give battle) will any dare to go forth on high ...'. The language throughout is military, and breathes the strong Roman sense of discipline.

108. **castris** ...] i.e. to go forth to battle, cf. G. 3. 236 *signa movet*, 'advances the standards'.

110. Rude wooden figures of Priapus, painted red and with a wooden sickle in his hand, were regularly set up in gardens to protect them from thieves and birds, cf. Hor. Sat. 1. 8. 1-7. He was a god of fertility and specially worshipped at Lampsacus on the Hellespont. After *custos*, 'guardian', we should expect *Priapus*, but Virgil substitutes *tutela Priapi*, 'and as a guard against ... , let the care of Priapus protect them'.

112. **ipse** ... **ipse** ... **ipse**] strongly emphasizing the *personal* pains which must be taken. **thymum**: 'the thyme of the ancients is not our common thyme, but the *thymus capitatus*, which now grows in plenty upon the mountains of Greece. The Attic honey was accounted the best because of the excellence of this sort of thyme which grows about Athens' (Martyn.) **pinos**: the pine is also mentioned 'in gardens', Ecl. 7. 67. See too 141 and note.

113. **cui talia curae**] '(the man) to whom such things are a care (lit. 'for a care')', i.e. the bee-keeper.

114. **feraces plantas**] In G. 2. 79 the words are used technically = 'cuttings of a fruitful tree' grafted on an unfruitful stem, but here merely = 'prolific' or 'vigorous cuttings'.

115. **inriget**] sc. *plantis*.

116–148. *Were I not eager to end my task, possibly I should have sung of gardening too, for I well remember seeing the wonders worked by an old man on a piece of neglected land near Tarentum. He was as proud as a king, growing flowers and vegetables, and living on his own produce. He always had the first roses and the first apples, while his hyacinths were in bloom long before winter was over. So his hives always prospered, the blossoms on his trees always came to fruit, and he transplanted trees even when full-grown. But space compels me to leave this theme to others.*

"A graceful interpolation, sketching the plan of what might have been a fifth Georgic" (Conington).

116. equidem] Cf. 147 *ipse equidem*. This word (from *e* demonstrative and *quidem*) has no connection with *ego*, but is a simple adverb and can be used with the 2nd or 3rd person. None the less Virgil certainly seems to treat it as = *ego quidem*, cf. Ecl. 1. 11 *non equidem invideo;* 9. 7 *certe equidem audieram*; G. 1. 193 *vidi equidem ;* 415 *haud equidem credo*. So here and 147 it emphasizes his own *personal* disability to deal with the theme in spite of its eminently poetical character. **extremo** ...: 'were I not, almost at my labour's extreme goal, already furling (*traham* = *contraham*) sail ..., perchance too I might have been singing ...'. The change of tense in *ni* ... *traham* and *forsitan* ... *canerem* seems clearly intended to contrast what *is* actually happening with what *might have* happened. Kennedy's view that the apodosis to *ni* ... *traham* is to be found in *forsitan* = *fors sit an* 'there might be a chance that', seems artificial. For the naval metaphor, cf. G. 2. 41 *pelagoque volans da vela patenti* of commencing his song.

119. **rosaria Paesti]** Ov. Met. 15. 708 ; Prop. 5. 5. 61 ; Met. 4. 42. 10, etc. **biferi** : cf. δίφορος, δίκαρπος, 'blooming twice in a year'.

ornaret] following the tense of *canerem*, 'I might have been singing what care of cultivation *made* gardens gay': so too *gauderent*, *cresceret*. We should use the present.

121. **tortusque** ...] 'and winding through the grass the cucumber grows into a belly'. *tortus* refers to the growth of the plant (cf. *cucumis anguinus* Varro, R. R. 1. 2. 25) more than to that of the fruit, which is perhaps rather 'a gourd' or 'melon' than a cucumber, which hardly grows into a 'belly'.

122. **sera comantem]** 'late-blooming'; for *sera* = adv., cf. 270 n. Theophrastus, H. P. 6. 6. 9 says that the *narcissus* is often called λείριον (= *lilium*), and adds ὄψιον δὲ σφόδρα, μέτα γὰρ ἀκτοῦρον ἡ ἄνθησις καὶ περὶ ἰσημερίαν. Dioscorides says of it ἄνθος λευκόν, ἔσωθεν δὲ κροκῶδες ἐπ' ἐνίων δὲ πορφυροειδές, and so Pliny *flore candido, calyce purpureo* (cf. Ecl. 5. 38 *purpureo narcisso*). 'Hence', Martyn writes, 'we may be sure that some species of our daffodil is the *narcissus* of the ancients, and probably the *narcissus albus circulo purpureo*'. To the objection that daffodils are *spring* flowers, he replies that they grow at Constantinople and in Asia Minor in December.

123. **flexi ... acanthi**] 'the stalk of the twining acanthus'. The plant seems to be *acanthus spinosus*, 'bear's-foot' or 'brank-ursine', so called from the resemblance of its leaf to a bear's claw. The sculptor Callimachus is said to have conceived the design of the capital of a Corinthian column from its leaves growing over a flower-pot, and it was commonly used in artistic decoration, cf. Theocr. 1. 55 παντᾶ ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος, where ὑγρός = *flexus*.

124. **pallentes hederas**] So Ecl. 3. 38 *hedera pallente;* 7. 38 *hedera alba*. The ancient writers all speak of a 'white ivy' bearing a white fruit, but Martyn cannot identify it. Variegated ivies are often strongly marked with white having some leaves wholly of that colour. **amantes ...**: cf. G. 2. 112.

125. **Oebaliae**] Oebalus was a king of Sparta, and so Oebalia is used = Laconia, but here, as the mention of the Galesus, a river of Calabria, shows, = Tarentum which was founded by Phalanthus, a Spartan (cf. Hor. Od. 2. 6. 12 seq., where he also refers to the great charm and richness of the district).

126. **niger**] In artistic contrast with *flaventia;* but the Galesus is actually deep and dark.

127. **Corycium**] Corycus was a city in Cilicia with a famous cave (Κωρύκιον ἄντρον) in the mountains close to it. Servius says that the old man was one of the Cilicians settled in Calabria by Pompey after his defeat of the Cilician pirates (B.C. 67); in any case the Cilicians were expert gardeners, growing saffron under glass, Mart. 8. 14. **relicti**: 'abandoned' or 'not appropriated' (cf. Cic. Agr. 1. 1 *hanc silvam in relictis possessionibus, an in censorum pascuis invenistis?*) as what follows shows. It was neither good corn land (*fertilis iuvencis*) nor pasture land (*nec pecori o. s.*) nor fit for vines (*nec c. B.*), and *yet* (*tamen* 130) this old man's skill worked wonders on it.

128. **illa**] emphatic, drawing marked attention to the poorness of the land. **iuvencis**: clearly dat. like *pecori* and *Baccho;* it yielded nothing *to* the steers which ploughed it.

129. **seges**] of the 'land', 'soil', itself.

130. **rarum ... in dumis**] 'here and there amid the bushes'; an exaggerated expression, as though there were only a few patches of soil among the thorns, etc., which grew rank all over.

131. **verbenas**] An unknown herb or shrub specially used in sacred rites (Ecl. 8. 65; Hor. Od. 1. 19. 14; Liv. 1. 24). **premens**: 'planting'; cf. G. 2. 346. **vescum**: This curious word certainly means 'small;' cf. Ov. Fast. 3. 446 *vescaque parva vocant;* Pliny N. H. 7. 81 *corpore vesco sed eximiis viribus;* Lucr. 1. 326 *vesco sale saxa peresa*, 'fine spray'; G. 3. 175 *vescas salicis frondes.* Conington here refers it to the smallness of the poppy's seeds, but perhaps it means 'slender'. Servius says *vescum quo vescimur* referring to the fact that seeds of the white poppy were made into a dish with honey for dessert, but this, like the view of Gellius (16. 5. 6), that it is from *ve-esca* = 'eating much' or 'eating little' seems merely an attempt to find an etymology for an obscure word.

132. **regum** ...] 'matched the wealth of kings by his spirit', Conington. He was poor, but by his pluck managed to live like a prince, the produce of his toil enabling him to 'burden his board with unbought banquets.' Others give *animis*, 'in imagination'; but (1) this would require *animo*, and (2) he does not merely *imagine* himself a prince, but *actually* feasts like one.

134. **primus** ... **carpere**] '(he was) the first to pluck', cf. 140 *primus abundare*; the inf. is variously called Prolative, because it extends, or Epexegetic, because it fully explains (ἐπεξηγεῖται) the meaning of the adj. A man may be 'first' in many ways, but when you say 'first to pluck' you make clear in what way. Cf. 84 *obnixi non cedere*; 470 *nescia mansuescere.* Others make *carpere* and *abundare* historic inf.

137. **ille** ...] 'he was already gathering (cf. Prop. 4. 13. 9 *violas tondere manu*) blossoms of the soft hyacinth.' **comam**: the whole growth, including both flowers and leaves; cf. Col. 10. 277 *tellurisque comam.* For the 'hyacinth', cf. 183 n. For the scansion *tondebāt hyacinthi*, cf. 453 n. Virgil has *hyacinthus* five times at the end of a line, *hymenaei* ten times, and so too *cuparissus*, *elephanto*, *terebintho.*

138. **aestatem**] 'taunting summer for its lateness and the zephyrs for their delay'; **seram** and **morantes** are predicative. The Romans grew roses and lilies in greenhouses (Mart. 4. 22. 5) under *specularia*, and also saffron (*Cilicum pomaria* Mart. 8. 14. 1), and possibly Virgil thinks of this old man as so forcing early flowers, but as in the next lines these early

flowers are fed on by bees (cf. *ergo*), it is more likely that he merely describes him as taking advantage of the favourable climate of Tarentum to have flowers in bloom when it was still winter in most places.

139. **apibus fetis**] inconsistent with 198 *seq.*

140. **spumantia**] the honey when taken from the combs was left standing in earthenware vessels open to the air for a few days 'until fermentation ceased' (*dum musteus fructus defervescat*), the scum being frequently removed, Col. 9. 15. **cogere**: 'gather', cf. 231. **pressis**: cf. 101 n.

141. **tiliae**] 'limes' when in flower are great favourites with bees. The 'pine' is also mentioned as acceptable to them in 112, possibly for its resinous exudations, but more probably for the sake of the clouds of pollen-dust produced by the ripe male cones.

142. **quotque** ...] 'and as many as were the fruits with which in early flower the productive tree had dressed itself, so many ripe in autumn it retained': i.e. each blossom set and came to maturity. Of course when a tree is in flower there can be no fruits (*poma*), so that *pomis* can only refer to the promise of fruit which each blossom holds. For *induerat* cf. G. 1. 187 *cum se nux plurima silvis* | *induet in florem*, 'shall don its robe of blossom'. **matura**: sc. *poma*, though Conington refers it to *arbos*.

144. **in versum distulit**] 'planted out into a row'. **seras, eduram, iam pruna ferentes, iam min. umbras** are all emphatic. His skill was shown by his moving trees when no one else could; he could do so when owing to their age it seemed too late, when the wood was no longer young but 'very hard', etc.

145. **spinos**] "I have translated *spinos* in this place 'thorns', because the plum is a thorny tree; and because our wild sort, which bears the sloes, is called 'the black-thorn', *prunus spinosa*": Martyn.

146. **ministrantem** ...] The plane-tree (πλάτανος, from πλατύς 'broad') was frequently planted in gardens because of the grateful shade afforded by its broad leaves; cf. Hor. Od. 2. 11. 13; Ov. Met. 10. 95 *genialis platanus*; Plat. Phaedr. 229 A. 230 B.

147. **spatiis ...**] 'debarred (i.e. from doing so) by scanty space'; cf. Aen. 5. 203 *spatio iniquo*. He has no room to expatiate on the subject.

148. **aliis**] The task was undertaken by Columella, the tenth Book of whose treatise *de Re Rustica* is entitled *de cultu hortorum* and written in hexameters *ut poeticis numeris explerem Georgici carminis omissas partes, quas tamen et ipse Vergilius significaverat posteris se memorandas relinquere.*

149–218. *The remarkable instincts of bees* (*which are described* 153–218) *were given them in payment for their services to the infant Jupiter.*

149. **naturas**] 'qualities', 'instincts'.

150. **addidit**] The bees are described as not originally possessing their exceptional instincts, but as receiving them in addition to their previous ordinary ones as the 'pay for which' (*pro qua mercede*) they agreed to feed Jupiter. The legend was that Cronos (Saturn) devoured his children because he knew that one of them was to depose him, but that his mother hid Jupiter in a cave of Mt. Dicte in Crete, and the Curetes (see Vocab.) drowned his cries by clashing their cymbals (Lucr. 2. 633 seq.; Ov. Fast. 4. 207), while the bees, attracted by the sound (cf. line 64), provided the infant with honey.

153–178. *Bees alone of living creatures have a social organization under which children, houses, and goods are held in common, and all in their various offices labour to lay up the stores which are to support the whole community through the winter; some collecting food, some building, others training the young, packing honey, or keeping guard at the gates. The stir and bustle is like that in the workshops of the Cyclopes.*

The 'division of labour' is always the mark of an advanced social life, and its existence among bees is noted by Aristotle (H. A. 9. 40; see Con.); but the best illustration of Virgil and the best commentary on him is Shak. Henry V. 1. 2. 183

"Therefore doth heaven divide
The state of man in divers functions,
Setting endeavour in continual motion;
To which is fixed, as an aim or butt,
Obedience: for so work the honey-bees,
Creatures that by a rule in nature teach
The act of order to a peopled kingdom.

They have a king and officers of sorts ;
Where some, like magistrates, correct at home,
Others, like merchants, venture trade abroad,
Others, like soldiers, armed in their stings
Make boot upon the summer's velvet buds,
Which pillage they with merry march bring home
To the tent-royal of their emperor ;
Who, buried in his majesty, surveys
The singing masons building roofs of gold,
The civil citizens kneading up the honey,
The poor mechanic porters crowding in
Their heavy burdens at his narrow gate,
The sad-eyed justice, with his surly hum,
Delivering o'er to executors pale
The lazy yawning drone".

153. **solae**] 'The ancients knew very little of the other social insects—wasps, hornets, ants': Sidgwick. **communes natos**: as in the ideal Republic of Plato (457 D) *καὶ τοὺς παῖδας αὖ κοινούς*. **consortia tecta urbis habent**: lit. 'they possess the dwellings of their city in partnership'; *consors* is strictly one who shares any property (*sors*) with another, a co-heir, a partner, but is here used of the property thus held in partnership (cf. Prop. 1. 21. 1 *consortem casum*), and *consortia* is exactly parallel to *communes*. Conington strangely gives 'dwellings united into a city', making *urbis* the emphatic word.

154. **agitant aevum**] a heroic phrase; cf. Aen. 10. 235 *et dedit esse deas aevumque agitare sub undis*; Enn. 10. (353) *qui tum vivebant homines aevumque agitabant*; ib. (Cic. Tusc. 1. 12. 28) *Romulus in caelo cum dis agit aevum*. For *agito* = *ago* in the sense of 'passing' time; cf. G. 2. 527 *dies agitat festos*.

155. **certos ...**] Cf. l. 43.

157. **in medium ...**] 'garner their gains into a common store'. Virgil is fond of using neuter adjectives as substantives, especially with a preposition. So here *in medium* = *ἐς τὸ κοινόν* and *quaesita* = 'gains'; cf. 6 *in tenui* 'on a trivial theme'; 25. 157 *in medium*; 126 *culta* 'tilled lands; 239 *futuro* 'the future'; 303 *in clauso*. In Latin prose such words as *bonum*, *honestum*, *pulchrum*, *utile* are continually used instead of abstract substantives.

158. **victu**] dat.; here not 'food' but 'the collecting of food', as the next words show. **foedere ...**: 'by fixed covenant are busied in the fields'. *foedus* is the formal 'covenant' according to which they apportion their duties among themselves.

159. **saepta domorum**] 'their close-fenced dwellings'; cf. Aen. 11. 882 *tuta domorum*; 1. 422 *strata viarum*; 2. 332 *angusta viarum*; 725 *opaca locorum.*

160. **Narcissi ... gluten**] The substance thus described by hendiadys is 'propolis', which is used for attaching the combs to the roof from which they hang down (cf. *suspendunt*), see 39 n. For the narcissus = a daffodil, cf. 122 n., and for *N. lacrimam* Milton Lycidas 150 'And daffodillies fill their cups with tears', but Virgil's phrase also suggests the story of Narcissus, see Vocab. *s.v.*

162. **ceras**] The same as *favis*, the 'combs' being made of 'wax'.

aliae ...] Cf. Milton Par. Lost I. 768,

"As bees,
In spring time, when the sun with Taurus rides,
Pour forth their populous youth about the hives
In clusters; they among fresh dews and flowers
Fly to and fro, or on the smoothed plank,
The suburb of their straw-built citadel,
New rubbed with balm, expatiate and confer
Their state affairs".

The passage is repeated Aen. 1. 430 seq.

164. **stipant**] 'pack close', the process being further described in the words *et ... cellas*, where the honey is called *nectar* just as we speak of any choice drink as 'nectar', cf. Ecl. 5. 71.

165. **sunt, quibus ...**] 'to some wardership at the gates has fallen as their lot (*sorti* dat., cf. *curae*, 113; P. Sch. Gr. III. § 129; Roby 482 *a*) and according to their order they ... or ... or ....' In line 165 the large division of those who 'keep ward' at the gates is mentioned, *sunt quibus* being parallel to *aliae*, *pars*, *aliae*, *aliae*, and then in 166–168 the *subdivisions* of these warders are described; *sors* indicates the general work of the whole division and *in vicem* the particular portions of it which each subdivision takes, cf. Aen. 9. 174

omnis per muros legio sortita periclum | excubat exercetque vices, quod cuique tuendum est. Many say that *sorti* is an old abl. (cf. *ruri*, *vesperi*, *parti*, etc. *sorti victus* Plaut. Cas. 2. 7. 6) and then perplex themselves by showing that Roman sentinels were not appointed 'by lot'.

For 'sentinel-bees' see Figuier, The Insect-World, p. 347: There are always at the entrance of every hive three or four bees, which have nothing else to do but to guard the door, to keep a watch over incomers and outgoers, and to prevent an enemy or intruder from slipping into the community'.

166. **speculantur**] A military term, cf. *custodia*, *agmine facto*. **aquas et ...**: i.e. the clouds which threaten rain (*aqua caelestis* Hor. Od. 3. 10. 19); Arist. H. A. 9. 40 *προγινώσκουσι δὲ καὶ χειμῶνα καὶ ὕδωρ αἱ μέλιτται.*

167. **aut onera ...**] 'purveyors, in a hurry to be at work again, stop at the entrance to the hive, *where other bees unload them of their burden*'; Figuier p. 320.

168. **ignavum ...**] 'drive the drones, an idle throng, from the enclosure.' For the peculiar order *ignavum fucos pecus* cf. 246 *dirum tineae genus*; Ecl. 3. 3 *infelix o semper, oves, pecus*. 'The drones, i.e. the males, when the swarming season is over (about July), are massacred by the working-bees, being unable to defend themselves as they have no stings'; Figuier p. 342. But Varro 3. 16. 8 refers to their 'expulsion', *a se eiiciunt fucos, quod hi neque adiuvant et mel consumunt.*

169. **fervet ...**] Summing up the whole description. For *ferveo* of busy bustle cf. Aen. 4. 407 *opere omnis semita fervet* (of ants), and 409 *litora fervere* (of the activity of the followers of Aeneas). Here the word, = 'is aglow', leads up to the comparison with a smithy.

170. The simile which follows has been criticised as exaggerated, but Virgil himself marks the comparison as half-humorous in line 176. He would thoroughly have enjoyed reading the graver commentators on some of his work. **lentis ... massis**: i.e. the lumps of heated and *malleable* metal with which the thunderbolts are forged; *lentus* describes what is tough and also yielding.

171. **properant**] 'make haste to forge'.

172. **stridentia**] 'hissing'.

173. **lacu**] heroic for the blacksmith's trough. **inpositis incudibus**: not of the ἄκμων placed on the ἀκμόθετον ('anvil-block'), which would be forced, but of the weight of the anvils and blocks together, beneath which Aetna groans.

174. Accommodation of sound to sense.

175. **in numerum**] 'to a measure', so that their blows fall rhythmically; cf. Ecl. 6. 27 *in numerum Faunosque ferasque videres|ludere.* Any one who has watched strikers or paviors will know that they do and must keep time.

176. Cf. Ecl. 1. 23.

177. **Cecropias**] to add dignity. The honey of Hymettus was famous. **amor habendi**: 'passion for gain'; Aen. 8. 327.

178–190. *The aged busy themselves within doors, the young abroad. All day they work, and in the evening refresh themselves, buzz awhile about the entrances, and then sleep the sound sleep of the weary.* This section forms a beautiful contrast with the feverish activity described in the preceding one.

179. **munire**] 'to build', as though they were *moenia.* **daedala**: a favourite word with Lucretius (Munro on 1. 7) = δαίδαλος from δαιδάλλω, 'to fashion cunningly', but there is also a reference to Daedalus who built the Labyrinth in Crete, which the network of cells resembles.

180. **multa nocte**] 'late at night'; cf. Cic. ad Q. 2. 9. 2; Caes. B. G. 1. 22 *multo denique die.*

181. **crura ...**] 'their thighs laden with thyme'. Bees carry pollen in balls in a peculiar hollow of their hind legs; Figuier, pp. 317, 318. **crura**, acc. of respect.

182. **casia**] cf. 30 n. **rubentem**: Soph. O. C. 685 χρυσαυγὴς κρόκος.

183. **tiliam**] cf. line 141; Conington says, 'called **pinguem** from the gluten on its leaves'. **ferrugineos**: this adjective, from *ferrugo* 'iron rust' (used of the lurid light of the eclipsed sun G. 1. 467), is applied to Charon's bark Aen. 6. 303, but its force here must depend on a knowledge of what the 'hyacinth' is. The Greek word (which appears in Latin as *vaccīnium*) is the name of a beautiful youth accidentally killed by Apollo, from whose blood the flower is supposed to have sprung. It bore certain marks on its petals which were sometimes read as Υ, the first letter of the youth's name, or AI, AI 'alas'.

Both Virgil (Ecl. 10. 39 *et nigrae violae sunt et vaccinia nigra*) and Theocritus (10. 28 *καὶ τὸ ἴον μέλαν ἐντι, καὶ ἁ γραπτὰ ὑάκινθος*) call it 'black', while in Ecl. 3. 63 it is *suave rubens hyacinthus*, and Ovid calls it *Tyrio nitentior ostro*. Hence Martyn identifies it with the 'Martagon' lily, which is of a deep blood colour with curious markings on the petals (see illustration in his edition).

187. **tum corpora curant]** A regular phrase = 'refresh themselves'; cf. Aen. 3. 511. It includes not merely eating but bathing, etc.

188. **mussantque ...]** Notice this beautiful phrase descriptive equally of the bees and of an evening gossip on the doorstep. Aristotle says that when they return in an evening *θορυβοῦσι τὸ πρῶτον* until the signal is given for repose (*ἕως ἂν μία περιπετομένη βοηθήσῃ, ὥσπερ σημαίνουσα καθεύδειν· εἶτα ἐξαπίνης σιωπῶσιν*), and so Pliny, N. H. 11. 10.

189. **siletur ...]** 'there is silence into the night', 'silence is prolonged into the night'.

190. **suus]** 'their own slumber', 'well-won slumber'. The word refers to *artus* (cf. 22 n.): the 'weary limbs' have 'earned a night's repose,' it is theirs, they need it.

191–196. *When rain or wind threatens they do not venture on any but brief flights, sometimes carrying with them tiny stones as ballast.*

193. **circum]** i.e. close around the hive. *tutae*, *sub moenibus*, *aquantur*, and *excursus* ('sallies') all suggest the idea of soldiers in a beleaguered town.

194. **et saepe ...]** 'and often, as unstable barks on tossing waves (take) ballast, they upheave tiny stones ...'. Perhaps there is some reference to the mason-bee. Note the sense of effort indicated by the spondaic *tollunt* followed by a pause.

197–209. *Bees do not marry or produce offspring, but the females gather their young from flowers, and thus supply the hive with a king and tiny citizens, while they continually renew his palace and wax-built realm, often losing their lives in their devotion to bringing home stores of honey. Therefore (i.e. in consequence of this devotion in thus continually renewing the race and realm), though each bee's life is brief, the race remains imperishable.*

Many would transpose lines 203–205, and place them after

196; but, as Conington remarks, 'the general integrity of Virgil's text is quite beyond suspicion', and the connection of thought seems to be that indicated in the summary. Virgil points out that though the female bees do not supply the state with citizens as Roman matrons did, still the maintenance of the state was due to their continued care and self-sacrifice.

197. **illum**] 'this', pointing forward to *quod*; **adeo** emphasizes it, 'this of all conceivable customs', 'this strange custom'. For *adeo* thus appended to a single word which it emphasizes, cf. Ecl. 4. 11; G. 1. 11 *tuque adeo*; Ecl. 9. 59 *hinc adeo* 'from just here'; G. 1. 94 *multum adeo* 'very much'.

198. **quod** ...] 'that they neither indulge in marriage nor idly enervate their bodies in love or bring forth young with travail'.

200. **ipsae**] 'by themselves', i.e. without the male. The same account is given, among others, by Aristotle. As a matter of fact, the queen bee is fertilized from a drone, and then lays eggs at the rate of at least two hundred a day, which are then taken in charge by some of the working bees. In five days the *larvae* are developed, spin for themselves a cocoon, and are transformed into *pupae*, from which the perfect insect is hatched in seven or eight days.

201. **Quirites; aulas; cerea regna**] Note the *human* character given to the bees.

204. **ultroque** ...] 'and voluntarily laid down life beneath their burden'; the bees bringing home honey are compared to soldiers who march (G. 3. 346 *acer Romanus in armis|iniusto sub fasce viam cum carpit*) until they drop dead. *Ultro*, connected with *ultra*, often describes an act which is purely voluntary, which goes *beyond* anything which might reasonably have been expected. You might expect a bee to give up its burden to save its live, but it will not. Cf. 265 n.

206. **ergo**] see summary. **ipsas**: i.e. the individual bees as contrasted with the race; 'the limit of his narrow span awaits' the individual, 'yet the race remains imperishable'. Virgil speaks of the bees, but is thinking of the Romans who, as Lincoln said of the dead at Gettysburg, "gave their lives that the nation might live".

207. **excipiat]** 'awaits'; *excipere* is 'to receive from another or 'in turn', and then is often = 'wait to receive' (especially of hunters waiting for game to be driven out of cover). **plus septima**: 'more than the seventh'; for *quam* omitted, cf. Ecl. 3. 105 *tres ... non amplius ulnas*; Aen. 1. 683 *noctem non amplius unam*. It seems that, though queens may live for several seasons, yet that ordinary bees when they are busy and work abundant do not live for more than six or seven weeks, as has been shown by the introduction of a Ligurian queen into a hive of common black bees.

209. **stat fortuna domus]** The motto of Harrow. **stat**: the simple *sto* is used in preference to any of its compounds to express immovable fixity: the smallness of the word is its strength; cf. Hor. Od. 3. 3. 42 *stet Capitolium*. **fortuna**: a clear reference to the *fortuna populi Romani*; cf. Plut. *de fortuna Romanorum* c. 4; Hor. Od. 1. 35. The 'fortune' of the commonwealth of bees is as steadfast as that of Rome.

210–218. *No oriental despot is so reverenced as their king. While he is safe all is unity, if he is lost all is anarchy; they show him every mark of honour, and die for him in battle.*

210. **Aegyptos]** All eastern monarchies were to the Romans, as to the Greeks, types of absolute despotism.

211. **Lydia]** The reference is, as *ingens* shows, to the empire of Croesus (560–546 B.C.), which extended from the Aegean to the Halys. **Parthorum**: for prostration before their monarchs, cf. Mart. 10. 72. 5 *ad Parthos procul ite pileatos | et turpes humilesque supplicesque | pictorum sola basiate regum*. **Medus**: the Hydaspes (Jelum) is in fact a tributary of the Indus.

213. **rupere; diripuere; solvere]** the perfects express rapidity (cf. G. 2. 80 *nec longum tempus, et ingens | exiit ad caelum ramis felicibus arbos*); the moment he is lost they destroy everything. On the loss of a queen, according to Figuier, the bees 'without losing time in useless regrets, apply themselves to repair their loss' which they do by selecting a larva, and feeding it on 'royal' food; others, however, speak of there being great confusion for some days.

214. **crates favorum]** 'their trellised combs'.

216. **stipant]** 'attend'; *stipatores* is regularly used for the attendants' or 'retinue' of royal personages.

217. **attollunt umeris**] Aristotle (H. A. 9. 40) says that this is done 'when he cannot fly', Pliny when he is 'weary,' and so too Varro. Cerda refers to Roman soldiers taking up a commander on the shields, and proclaiming him emperor, see Suet. Otho. c. 6.

218. **pulchramque ..**] 'and seek through wounds a glorious death'; the blows rain upon them as they rush on, and so they are said to rush *per vulnera*.

219–227. *From these signs some assert that bees exhibit the possession of that divine intelligence and ethereal principle which, they say, animates and pervades the universe, each individual life being derived from it and at death not dying but returning to it into heaven.*

The *aether*, according to many ancient philosophers, was a subtle and fiery element which, as being lighter than

'The cumbrous elements, earth, flood, air, fire',

rises above them all, and so surrounds the universe and feeds the heavenly bodies. It is regarded as the source of life throughout the universe (and so it is 'the soul of the universe' *anima mundi*, cf. line 221), and the individual life is derived from it (line 224) and goes back to it (line 225), while in its fullest development it creates not only sense but intelligence (*mens*; in Stoic language πνεῦμα νοερὸν καὶ πυρῶδες). See G. 1. 415; Aen. 6. 724 *seq.*; Milton, P. L. 3. 715–723. Apparently Virgil means that the intelligence of bees is quoted as an indication that this divine *and intelligent* force is to be found elsewhere than in mankind, and so may be inferred to permeate all things.

220. **partem divinae mentis**] So Horace, S. 2. 2. 79 calls the human soul *divinae particulam aurae.* **haustus aetherios:** 'draughts of ether'; the way in which they receive the ethereal essence is expressed by the image of 'drinking' it. By a similar image in Gen. ii. 7, life is communicated to man by being 'breathed into his nostrils'.

221. **deum ...**] 'for that the Deity pervades all earth and the expanse of sea and the heights of heaven; and thence (i.e. from this pervading spirit) flocks ..., each creature at birth derives the subtle essence of life, yea and thither all things are thereafter restored and return ...'.

deum: cf. Pope, Essay on Man 3. 22 'One all-extending, all-preserving Soul'; Arat. Phaen. 2 *μεσταὶ δὲ Διὸς πᾶσαι μὲν ἀγυιαί, | πᾶσαι δ' ἀνθρώπων ἀγοραί, μεστὴ δὲ θάλασσα.*

222. **terrasquē**] Virgil is fond of thus lengthening *que* before a double consonant in imitation of Homer's lengthening of *τε* as in *Λάμπον τē Κλυτιόν τε, Προδοήνωρ τē Κλυτιός τε*: G. 1. 153 *lappaequē tribulique*, 164 *tribulaquē traheaeque.*

223. Note the double contrast in *pecudes*)(*armenta* and *viros*)(*ferarum.*

224. **tenues**] Because of the extreme *subtlety* of this vital principle, which Virgil regards as somehow possessing substance, but so refined as to be almost unsubstantial. In this he follows Lucretius, who regards the soul as *tenuis aura* (De Rer. Nat. 3. 232) than which there is nothing *tenuius.*

225. **reddi, resoluta, referri**] assonance emphasizing the idea that death is not death, but a mere returning of the spirit to its original home. **resoluta**: 'broken up' *not* destroyed, the body separating into its constituent elements, the soul 'winging its way alive' back to heaven. Cf. Eccl. xii. 7.

227. **sideris in numerum**] 'to join the starry host', but the use of *sideris* for *siderum* is remarkable. Compare, however, the use of *glandis* 81 = 'acorns', and Wagner thinks that Virgil is imitating Lucr. 1. 437 *corporis augebit numerum*; cf. too Ov. Tr. 2. 567, *inter tot scripti milia nostri*; Eur. Beller. 25 *λόγχης ἀριθμῷ πλείονος κρατούμεναι.* Others give *in modum sideris* 'after the fashion of a star'; Kennedy 'into the cluster of a constellation'.

228–238. *When you take the honey, as you may do in spring and autumn, rinse your mouth and use smoke (to drive away the bees), as when angered they sting.*

228. **angustam**; 230. **ora fove**] It is impossible to decide between this reading and the alternative *augustam ... ore fave.* The latter suits the stately word *thesauris*, but is perhaps somewhat too exaggerated: Benoist well explains it, 'Pour approcher de la demeure auguste des abeilles il faut s'être purifié et garder le silence' (cf. Aen. 5. 71).

229. **relines**] The regular word for opening a wine-jar by breaking the seal; here of *opening* the hive, and *unfastening* the combs by breaking the wax which attaches them to the roof.

230. **ora fove**] 'rinse thy mouth': cf. G. 2. 135 *ora fovent*, and for this use of *foveo* line 43 n. Bees are very sensitive to certain smells, and Columella (9. 41) recommends that any one, before taking honey, should not only bathe but abstain from any strong-smelling food such as onions.

fumosque ...] 'and with thy hand direct in front pursuing smoke'. The object of the smoke is stated by Columella (9. 15), who gives an elaborate description of a fumigator, to be to drive away the bees (cf. *sequaces*) and not to stupefy them.

231. **bis ...**] 'twice do they (the bee-keepers) gather in the heavy yield': for *fetus* of any 'produce', cf. G. 2. 442 *silvae ... dant alios aliae fetus* where it is applied to *timber*, and Ov. Fast. 1. 693 *triticeos fetus.* Some make the bees the nom. to *cogunt*, but the idea of the bees first harvesting the honey and then the bee-keepers doing so would present a harsh contrast. **messis**: cf. Columella 9. 15. 1 *haec mellis vindemia.*

232. **Taÿgete**] One of the Pleiades, which rise early in May and set in November. The star is here personified as a goddess, and so is said to 'display her comely (cf. G. 2. 392 *caput honestum* of Bacchus) face', and to 'spurn with her foot the despised streams of Oceanus' as she leaps into the air.

233. **Oceani amnes**] In Homer Ὠκεάνοιο ῥοαί. Note the joyous vigour of this line, and contrast the dull depression of 235.

234. **sidus ...**] The Pleiades set just before the rainy season when the sun enters *Pisces*; Virgil graphically represents Taÿgete as seeking to fly from so gloomy a constellation.

236-9. Many editors place these lines after 231, where they certainly follow more naturally. Gepp quotes from Sotheby a fine rendering:

"The injured swarms with rage insatiate glow,
Barb every shaft and poison every blow;
Deem life itself to vengeance well resigned—
Die on the wound, and leave their stings behind."

236. **venenum ...**] The sting of a bee is a finely pointed tubular instrument which pours poison into the wound; the surface is serrated so that it cannot be withdrawn but is torn out of the body, dragging with it some of the intestines and so causing death.

239–250. *Should you hesitate about taking the honey, yet remember to fumigate them and to cut out empty combs which shelter insects; (and do not be too timorous about taking the honey, for) the more you take from them the more eagerly will they endeavour to make up the loss.*

239. **duram hiemem**] 'the cruel winter', against which, if you take the honey, they will, you feel, be without protection, so that you 'are tender to their future'.

241. **suffire thymo**] i.e. for purification and to get rid of vermin.

242. **quis dubitet**] 'who would hesitate'? The answer is —No one; 'for often (if this is neglected) an unnoticed newt has consumed the combs', etc.

243. **stellio et**] Spondee, *i* being treated as consonantal, cf. 38 n. **et lucifugis...**: 'and chambers full of skulking beetles (have consumed the combs)'. The whole phrase (=swarms of beetles) being parallel to *stellio* and *fucus* 244, and forming part of the subject of *adedit*. Others supply *sunt* after *congesta*, but this is very awkward, as the words then interrupt the construction of *adedit stellio*, which is resumed in line 244. If the phrase *lucifugis...blattis* cannot be tolerated as a nominative, then it is best to put a semicolon after *blattis* and remove the one after *fucus*.

244. **inmunis**] ἀσύμβολος 'uncontributing'; the drone sits at a feast which others furnish 'without paying his shot'. Cf. Hor. Od. 4. 12. 23 *non ego te meis | inmunem meditor tinguere poculis*, where Horace inviting a guest tells him that he must contribute his share, and such 'club' dinners were common both with the Greeks and Romans, see συμβολή in L. and S., and *asymbolus*, Ter. Ph. 2. 2. 25. Conington gives 'without performing his *munus* of labour'.

245. **inparibus**] 'unequal', i.e. far superior to the weapons of the bees.

246. **invisa Minervae...**] 'hateful to Minerva' as the goddess of industry, whereas the spider's web symbolizes domestic neglect, and also because Arachne (*ἀράχνη = aranea*) was described as a Lydian maiden who irritated Minerva by the beauty of her weaving and was changed into a spider.

248. **acrius**] exactly = 'more eagerly'; *acer* = French *aigre* 'eager'. "This loss of their honey ... seems to induce the bees to work their hardest to replace their stores"; Enc. Brit.

249. **incumbent** ...] 'will press on to repair the ruins of their fallen race'. *Incumbent*, exactly like our 'put their shoulder to the wheel to ...'; for inf. after it cf. line 10 n.

250. **foros**] (1) The gangway of a ship; (2) a row of seats in a theatre, and so here a row of cells. **floribus** = anything got from flowers (cf. 38), here clearly wax (not 'pollen', as Conington gives).

251–270. *If your bees sicken—and you will detect it at once by change of colour and appearance, the frequency of deaths, general inactivity, and a dull buzzing—then you must burn galbanum and tempt them with honey mixed with gall-nuts, wine-syrup, etc.*

251. **casus nostros**] i.e. human ills. The extremely rare rhythm *apibus* | *quoque* (cf. G. 1. 80) seems to throw a melancholy emphasis on *apibus*. The apodosis to *si ... languebunt* is l. 264 *hic iam suadebo*, but in 254–263 Virgil interrupts the construction with a list of symptoms.

253. **quod iam** ...] 'which when it happens'; so below 264 *hic iam* 'then when this happens'.

254. **continuo est aegris**] *continuo* goes with *aegris*, 'as soon as they begin to sicken they change colour'; then follows a 'ragged leanness of aspect'; then death. For this force of *continuo*, cf. G. 1. 169 *continuo in silvis*; 356 *continuo ventis surgentibus* 'as soon as the winds begin to rise'. **horrida** describes the rough, ragged look of the hair on their bodies; cf. Varro 3. 16 *minus valentium signa, si sunt pilosae et horridae.*

255. **luce carentum**] a stately phrase for the dead, found in Lucr. 4. 35.

257. **aut illae**] 'or else observe'. This pleonastic use of *ille* to draw marked attention to the subject is common, cf. 128; G. 3. 217; 501 *incertus ibidem* | *sudor, et ille quidem morituris frigidus*, 'an intermittent sweat and, observe, at the approach of death cold'. **pedibus** ...: 'they hang twined in a cluster by their feet'; cf. Aen. 7. 66 *pedibus per mutua nexis ... pependit* (of a swarm). Some give 'with their feet drawn up'; but, if so, what force has *pendent*?

259. **contracto**] 'pinched'; the adj. is applied to cold itself though it strictly describes its effect.

260. **tractimque** ...] 'and there is a long-drawn buzzing'. *Tractim*, lit. 'with drawing out', 'in drawling fashion'; cf. *cursim* 'with running', 'hurriedly'; *pedetemptim*, 'with feeling the way,' 'cautiously', etc.

261. **ut quondam**] 'as often', 'as at times'; *quondam* is used in introducing a comparison with something which happens frequently; cf. G. 3. 99 *ut quondam in stipulis ... ignis | incassum furit.* **inmurmurat**: 'rustles amidst'. For the south wind as cold cf. G. 3. 279. The three comparisons are adapted from Il. 14. 394 seq.

262. **ut** ...] 'as the fretful sea, when the surge flows back'. *Stridit* describes a hard sibilant sound heard when a wave has broken and falls back; cf. Tennyson's "I heard the shingle grinding in the surge". For the form *stridĕre* cf. 556 n.

263. **aestuat**] 'seethes'; as in the previous two comparisons the sound suggested is sibilant—such as you often hear from a gas-burner.

264. **galbaneos** ...] *Galbanum* was also used (G. 3. 415) to get rid of snakes by its strong smell (*nidor*) when burned. **suadebo**: 'I shall advise', i.e. when such a case occurs to you; cf. *proderit* 267. The use of the future seems quite distinct from that of the didactic 'thou shalt' with the 2nd person, for which see *mittes* 545, *mactabis*, *revises* 546.

265. **ultro**] i.e. do not wait for the bees to show any desire for food, but go further, and urge them to take it; cf. 204 n.

266. **fessas**] i.e. sick, cf. Hor. C. S. 63 *qui salutari levat arte fessos.*

267. **tunsum gallae saporem**] 'the pounded oak-gall's flavour'. A good instance of what is called Hypallage (transference of epithet); cf. Aen. 8. 526 *Tyrrhenusque tubae clangor* 'the Tyrrhene trumpet's bray': in all such cases the phrase must be closely knit together. Oak-galls are an astringent, and bees suffer much from dysentery.

268. **igni** ...] 'wine-syrup (made) rich with much boiling', i.e. by evaporating much of the water, cf. G. 1. 295.

269. **Psithia** ...] From G. 2. 93 (*et passo Psithia utilior*) it is clear that Virgil refers to *passum*, wine made from dried grapes, and not to actual dried grapes.

270. **Cecropium**] Cecrops was a king of Attica, in which was Mt. Hymettus famous for its thyme, cf. 177. **grave olentia**: 'strong-smelling'. The phrase is sometimes written as one word, but in any case *grave* is really a cognate acc. used adverbially, 'that smells with a strong (smell)'; cf. 122 *sera comantem* 'that flowers with late (flowers)', 'late-flowering'. **centaurea**: so called because the centaur Chiron, who was famous for healing, used it.

271–280. *There is too a plant called 'amellus', which has a flower with a golden centre and violet petals; this should be boiled in rich wine and given to them.*

271. **amello**] Martyn identifies this with the *Aster Atticus* or purple Italian starwort, which is common in Italy and therefore very easy to be found (*facilis quaerentibus herba*). 'The root,' he adds, 'consists of a great bunch of fibres (*uno de caespite*) and *caespes* in 273 does not signify the earth or turf, but *radix caespitosa*, a root whose fibres are thickly matted together. From this root arise a vast number of stalks (*ingentem silvam*, cf. G. 1. 76) .... The flower is of that sort which botanists call a radiated discous flower; the disk is yellow and the ray purple.'

274. **ipse**] i.e. the centre as opposed to the 'petals' (*foliis*). For this use of *folia* cf. Ovid's description of the narcissus, Met. 3. 509 *croceum pro corpore florem* | *inveniunt, foliis medium cingentibus albis.*

275. **violae** ...] 'a purple sheen (54 n.) gleams beneath dark violet.'

276. **saepe** ...] 'often are the altars of the gods adorned with woven chaplets (of it)': the line adds another means of identifying the plant, viz. by its frequent use to decorate altars.

277. **tonsis**] Either most simply 'when the hay has been cut', ('It flowers in autumn and at the time of hay-harvest is not yet out of the ground' Deuticke), or 'the shepherds gather it in the valleys where their flocks are browsing' (cf. G. 1. 15 *tondent dumeta iuvenci*).

278. **Mellae**] a river in Gallia Transpadana which flows by Brixia: 'a domestic touch' (Conington).

279. **odorato**] 'scented', 'fragrant'; 'with bouquet', as we say, and therefore good.

281–294. *In case any one loses his whole stock of bees, I will now relate at length the memorable discovery of Aristaeus for obtaining a new stock as it is practised throughout Egypt.*

281. **si ... defecerit, nec ... habebit]** Conington well points out that the difference of tense indicates a difference of time, just as in speaking of present time we might say *proles eum defecit, nec habet —*, 'if his breed *shall have* failed him, and he *shall* (then) be ignorant whence ...'.

283. **et]** 'also', i.e. in addition to my previous precepts. **Arcadii magistri**: Aristaeus, cf. 317. He was a great authority on agriculture (cf. G. 1. 14) and especially on bees, but his connection with Arcadia is unknown.

284. **quoque ...]** 'and how often ere now when cattle have been slaughtered the putrifying blood has produced bees'. That bees will settle in a decaying carcase is well known (cf. the story of Samson, Judges xiv. 8 "and behold, there was a swarm of bees and honey in the carcase of the lion"), and they were commonly supposed to be produced by the putrefaction, especially from oxen, cf. Varro de R. R. 2. 5 *ex hoc (bove) putrefacto nasci dulcissimas apes, mellis matres, a quo eas Graeci βουγόνας appellant*; so too βούπαις is used of them.

285. **altius]** 'more deeply', i.e. as explained in the next line, 'retracing it from its source'.

287. **nam qua ...]** This description of Egypt clearly marks its boundaries (1) on the W. for Canopus is its most westerly town, (2) on the E., cf. *vicinia Persidis*, and (3) on the S. *amnis devexus ab Indis*, 293. Others say that the delta only is referred to, and make line 291 mark its S. point, but lines 291-2 clearly refers to the rest of Egypt. The whole passage is diffuse, and lines 291-3 vary in order in MSS., but there is no reason to suspect any of them, for these 'learned' descriptions were popular in antiquity (cf. the learned list of rivers 367 *seq.*) and are not out of place in a didactic poem. **Pellaei**: 'Macedonian', because Alexandria close by was built by Alexander, and also because Egypt after his death passed under the Macedonian Ptolemies. **fortunata**: because of the richness of the soil.

289. **pictis ... phaselis]** The *phaselus* (φάσηλος) is a long skiff shaped like a French bean. Juvenal (15. 127) describes

these boats as made of earthenware, *parvula fictilibus solitum dare vela phaselis | et brevibus pictae remis incumbere testae*, and so Strabo xvii. ὀστράκινα πορθμεῖα. **sua** is emphatic, for *circumvehi rura* is regular for 'riding round a farm' (cf. Hor. Sat. 1. 6. 58 *circum | me Satureiano vectari rura caballo*), but the Egyptians ride round *theirs* in a peculiar manner.

290. **quaque ...**] Probably, although the Persians were famous archers, 'quiver-clad Persia' refers really to the Parthian bowmen (cf. 314) for 'Persian' and 'Parthian' are almost equivalent in the Roman poets. Of course Persia does not border on Egypt, and the line may be an instance of 'Virgil's vague notion of geography' (Conington), but on the other hand the boundaries of the great Oriental empire, which was known successively as Assyrian, Babylonian, Median, Persian, and Parthian, did continually 'press on' (*urguet*) those of Egypt (see the Old Testament, and especially Is. xix. 23), so that Persia and Egypt are naturally contrasted as two rival and neighbouring empires.

291. **septem ora**] Cf. Aen. 6. 800 *septem gemini ... ostia Nili*, and Ovid calls it *septemfluus* and *septemplex*. Only two 'mouths' now remain—the Rosetta and the Damietta branches.

292. **coloratis ab Indis**] i.e. the Ethiopians.

293. **viridem nigra**] Artistic contrast. **nigra harena**: the black 'loam' or alluvial deposit brought down by the Nile, whence the native name for Egypt, *Chêmi* (black); cf. Her. 2. 12 Αἴγυπτον ... μελάγγαιον καὶ κατερρηγνυμένην, 'with black and crumbling loam'.

294. **iacit salutem**] 'rests' or 'builds its (hope of) safety', the phrase being formed on the analogy of the common phrase *iacere fundamentum*, e.g. Livy 1. 12 *prima urbi fundamenta ieci*.

295–314. *After building a confined cell, admitting but little air or light, a young bullock is killed, by being beaten until the carcase is almost a jelly, and shut up in it along with aromatic herbs. This is done in spring and as the bruised mass begins to ferment bees begin to develop.*

The points which Virgil emphasizes are (1) that the spot selected is to be small and confined so as 'to suit its special purpose' (*ipsos ad usus*), (2) the building is also to be only just large enough to hold the carcase (cf. *angusti*, *premunt*,

artis), and (3) there is to be ventilation and light, but only to a scanty degree. The object is clearly to produce a close atmosphere and so induce putrefaction.

296. **angusti imbrice tecti**] 'with the arch of a narrow roof': *imbrices* are semi-cylindrical *convex* tiles placed over the junction of the flat tiles on a roof, see illustration in Smith's large Dict. of Ant. and Marquardt Privatleben[2], p. 638.

297. **parietibus**] For scansion cf. 38 n. **premunt**: 'shut in'. Of course they do not shut in the actual spot where the building is erected, but they shut in a part of it, and so are said 'to shut it (*hunc*) in'.

298. **quattuor a ventis**] i.e. to the four points of the compass; *a* simply marks direction, cf. *a fronte*, *ab occasu*, *a Sequanis*, etc. **obliqua luce**, i.e. perhaps through loop-holes widening inwards, but the expression is merely the opposite of *plena luce* or *adversa luce*, and suggests not a full and direct but a scanty and side light.

301. **obstruitur**] 'gagged', the object seems to be to keep in the blood, cf. *per integram pellem* in the next line. **plagisque**: 'and then being beaten to death its carcase (*viscera*) is pounded into pulp through the unbroken skin', i.e. taking care not to break the skin.

303. **in clauso**] Cf. 157 n.

304. **recentes**] 'fresh-plucked'.

305. **Zephyris**] i.e. at the first sign of spring, cf. G. 1. 44.

306. **rubeant**] 'blush', 'are bright'; cf. G. 2. 319 *vere rubenti*. The subj. here after *antequam*, where the indicative might be expected, is due to the fact that *hoc geritur* is virtually a command ('this must be done') after which a subj. would follow regularly. See Kennedy.

307. **tignis**] 'the rafters'.

308. **teneris**] 'softening'.

309. **aestuat**] 'ferments'. **et visenda...**: 'and living creatures noteworthy in wondrous wise'. Virgil clearly supposes that bees are produced by spontaneous generation, just as worms seem to develop spontaneously in decaying animal matter. Of course in such cases the living creatures are produced from eggs, the incubation of which is assisted by the warmth of putrefaction.

310. **trunca pedum**] Cf. Lucr. 5. 840 *orba pedum.* **stridentia pennis**: 'whirring with wings'; cf. Aen. 1. 397 *stridentibus alis.*

311. **miscentur ...**] 'swarm, and ever more and more try the thin air'. **carpo** is very common in the poets with such words as *viam*, *iter*, etc., in the sense of 'seize on', = 'take a journey' or 'road', and some render here 'soar through' (cf. G. 3. 142 *carpere prata fuga*), but it seems rather to describe the first ineffectual efforts of the insects, whose wings are yet but half-developed, to fly. They keep trying to get hold of the air. **magis magis**: cf. Cat. 64. 274 *magis magis increbrescunt*; Eur. Iph. T. 1406 *μᾶλλον μᾶλλον.*

312. **ut effusus ...**] So Aen. 8. 317 *effusi nimbo similes*, of runners starting in a race. Tennyson has a similar but finer image—"Like summer tempest came her tears".

313. **erupere**] The instantaneous perfect (cf. 330 n.), the sudden outburst of the fully developed swarm being contrasted with the previous gradual development. **pulsante**: probably intr. (cf. G. 3. 106 *pavor pulsans*) = 'twanging'. Others say 'supply *eam*', but *pulsare sagittam* is doubtful Latin.

314. **prima ...**] 'whenever the light Parthians first begin the combat'. Ancient combats often commenced with a discharge of arrows before the armies came to close quarters, but the Parthians were also especially famous for their use of the bow in fighting, their mounted archers harassing the foe from a distance, and continually retreating when attacked, pouring in showers of arrows as they did so (cf. G. 3. 31 *fidentemque fuga Parthum versisque sagittis*). **leves**: suggests a contrast between their light cavalry and the heavy-armed Roman infantry.

315–558. According to Servius the whole of this portion of the book was originally an encomium on the poet C. Cornelius Gallus, for which the present story was substituted after his disgrace and death. He was a writer of elegiacs and a friend of Virgil (see Ecl. x.), but, though he fought on the side of Octavian at Actium, and was made by him prefect of Egypt, he there incurred the displeasure of the Emperor, and committed suicide B.C. 26.

315-332. *Who first discovered this device? It was the shepherd Aristaeus, who, when his bees perished, bitterly taunted his mother with allowing him, though the son of a god, to thus lose even the glory of his mortal life.*

315] **extudit**] 'forged', 'fashioned'. The word is elsewhere (cf. 328 and G. 1. 133 *ut varias usus meditando extunderet artes*) of slow laborious fashioning by human effort, but here seems merely to suggest that the plan was not an easy one to discover.

316. **unde** ...] 'whence did this new experience of men take its rise'? The line repeats the preceding line in a new form—What god discovered, and whence did men derive the plan? *hominum experientia* is clearly not men's efforts to discover the plan, for a god discovered it, but their 'acquaintance with it'. Hence the note of Servius *nullo docente ars per usum reperta* is clearly wrong, and how could such a plan be discovered *per usum*?

317. **Aristaeus**] Aristaeus was a hero, son of Apollo and Cyrene, afterwards deified for his benefits to mankind in introducing improved methods of agriculture. He is addressed as *cultor nemorum*, G. 1. 14, and was also worshipped under the titles of Ἀγρεύς, 'god of fields' and Νόμιος, 'god of grazing'. **Tempe**: neut. pl. like τείχη. Aristaeus seems to have been a very migratory deity, for 283 he is 'Arcadian', here bee-keeping in Thessaly, G. 1. 14, keeping herds in Ceos, while it is in Egypt that he introduces this new discovery.

319. **caput**] 'source', cf. 368; Hor. Od. 1. 1. 22 *ad aquae lene caput sacrae.* **extremi**: he has fled up the Peneus all the way from Tempe, and only halts when he reaches 'the hallowed source at the river's end'. **sacrum**: all rivers and fountains were held sacred, as specially beloved by nymphs, river-deities, and the like; so here the Peneus is the haunt of the river-god Peneus, whose daughter, the nymph Cyrene, dwells in the 'depths' of its fountain.

323. **si modo** ...] 'if only he whom thou tellest of is my father, even Thymbraean Apollo'. The line is imitated from Od. 9. 529 where the Cyclops appealing to Possidon for aid says κλῦθι ... εἰ ἐτεόν γε σός εἰμι, πατὴρ δ' ἐμὸς εὔχεαι εἶναι, and the suggestion in both cases is that their cruel destiny belies their supposed divine origin. Thymbra, a district in the Troad, had a famous temple of Apollo, cf. Aen. 3. 85.

324. **aut quo ...**] 'or whither has this love for me been banished'? cf. Aen. 2. 595 *aut quonam nostri tibi cura recessit*? The force of 'or' is—'Why did you bear me? *or* (since you did so) why have you ceased to love me?'

325. **caelum sperare**] 'hope for heaven'. As half-divine he (like Hercules, Aeneas, and Romulus) had hoped to win divine honours by deserving them.

326. **ipsum**] Emphasize the contrast with *caelum*. He had hoped for immortality, but now 'even this poor glory of his mortal life' was lost.

327. **vix**] i.e. with difficulty. It was only after 'all manner of trials' that his study of husbandry had laboriously 'wrought-out' for him that skill in bee-keeping which was the crown and glory of his life.

328. **te matre**] A terse and bitter taunt—'even this, though thou art my mother, I lose'. Cf. Hor. Sat. 2. 5. 6 where Ulysses says to Teiresias *vides ut | nudus inopsque domum redeam, te vate*, 'this is what your prophetic guidance does for me'.

329. **quin age ...**] 'nay, come and with thy own hands uproot my fruitful orchards'; *felices* is the opposite of *steriles*, cf. G. 2. 81.

330. **inimicum ignem**] Homer's δήϊον πῦρ. **interfice**: 'slay' = 'destroy'; cf. Lucr. 3. 885 *flammis interfiat*.

331. **sata**] Not 'crops', as *messes* have just been mentioned, but 'young plants', cf. G. 2. 350 where *sata* = *virgulta*. **molire**: 'wield'; the word is a favourite one with Virgil of 'doing', 'making', or 'using' anything that needs effort. He has *moliri fulmina, tecta, fugam, arcem, insidias, etc.*

333–347. *His mother heard the cry as she sat spinning in her cavern among the nymphs, while Clymene sang the loves of the gods.*

This passage is copied from Il. 18. 35 seq. where Thetis hears the groans of Achilles as she sits in the depths of the sea surrounded by Nereids. It was common in the heroic age for ladies to sit spinning with their attendants.

333. **sonitum sensit**] 'caught the sound', but without hearing the words, cf. line 353. **thalamo ...**: 'beneath her

chamber in the depths of the river'; the chamber is described as a grotto in 373. For the position of *sub* cf. Ecl. 8. 60 *specula de montis*; Aen. 6. 58 *corpus in Aeacidae.*

334. **Milesia vellera**] i.e. the choicest wool, cf. G. 3. 307 *Milesia magno | vellera mutentur.*

335. **carpebant**] Cf. line 390 n. **hyali ...**: 'dyed with a rich sea-green hue'. ὕαλος (see L. and S.) is probably 'glass' and the sea-nymphs wear garments of the colour of glass or of the sea, cf. *vitreis sedilibus* 350, where *vitreus* = ὑάλινος.

336. **Drymoque ...**] The names are all Greek, but some of them describe wood-nymphs; both classes of nymphs being regarded as 'sisters' (cf. 382). *Drymo* is from δρυμός, 'an oak-coppice'; *Xantho* from ξανθός, 'golden-haired'; *Ligea* from λίγεια, 'clear-voiced'; *Phyllodoce* apparently = 'leaf-receiving', cf. *Cymodoce*, 'wave-receiving'; *Nesaee* from νῆσος; *Spio* from σπεῖος = σπέος, 'a cavern'; *Thalia* from θάλλω = 'blooming'; *Cydippe* from κῦδος and ἵππος, 'exulting in horses'; *Lycorias* (?) from λύκος; *Clio* from κλείω, 'to celebrate in song'; *Deïopea*, (?) 'she of the martial voice', cf. *Calliope.*

337. **caesariem ...**] 'with glossy ringlets streaming over their snowy necks'. *caesariem* is probably direct acc. after *effusae* used in a middle sense 'having their locks floating', cf. 357 *percussa mentem* 'having her soul smitten'; 371 *auratus cornua* 'having his horns gilded'; 482 *caeruleos inplexae crinibus angues* 'having snakes entwined in their hair'. Others call these accusatives of respect, cf. 181.

338. **Nesaee**] The line is inserted from Aen. 5. 826 and copied from Il. 18. 39 Θάλειά τε Κυμοδόκη τε | Νησαίη Σπειώ τε, but is probably spurious, as the remainder of Virgil's list *differs* from Homer's.

340. **Lucinae ...**] 'having experienced the travail of childbirth'.

341. **Oceanitides**] Ὠκεανίτιδες: only here in Latin.

342. **ambae**] 'both with gold, both girdled with dappled skins'. They are marked as huntresses, cf. Aen. 1. 323 *succintam pharetra et maculosae tegmine lyncis.* *auro* probably only goes loosely with *incinctae*, Virgil meaning little more than that they wore golden ornaments, not necessarily a golden girdle.

343. **atque Ephyrē | ātque**] For the hiatus, cf. 463 *atque Getāē, ātque*. *Ephyre* was the ancient name of Corinth and several other towns. **Asia** from the 'Asian meadow' on the banks of the Cayster in Lydia (cf. G. 1. 383 *Asia prata Caystri*). The continent of *Asia* has the first syllable short.

344. **tandem positis ...**] i.e. having just come from a long hunt. For *Arethusa* see Vocab.

345. **inter quas ...**] Clymene sings love-stories to the nymphs as they spin, just as in Homer the bard chants 'the deeds of heroes' at the feasts of men. The love of Mars for Venus and the devices of her husband, the limping Vulcan, were a favourite subject in ancient poetry and art, and in Homer, among the luxurious Phaeacians, the bard sings even to the men *ἀμφ' Ἄρεος φιλότητος ἐϋστεφάνου τ' Ἀφροδίτης* Od. 8. 267 seq. **curam inanem**: i.e. his vain precautions.

346. **dulcia furta**] 'amorous deceits'; *furtum* is regular in this special sense of deceiving a husband, e.g. Ov. Her. 17. 141; Tib. 1. 2. 34.

347–386. *A second time Cyrene hears the cry, and when Arethusa reports that it is her son's, bids the waters part to form a passage for him. He enters and views with wonder the sources of all earth's mighty rivers; then when he reaches his mother's grotto the nymphs welcome him with a feast, and she, after due prayer and libation to Oceanus, addresses him.*

347. **numerabat**] 'was recounting'.

348. **captae**] 'charmed'. **pensa devolvunt**: much the same as *carpentes pensa* G. 1. 390, and elsewhere *stamen*, *filum deducere*. The distaff (*colus*) was held upright in the left hand and from the ball of wool at the top a thread was drawn out underneath by the right hand and then twisted (hence *devolvere*) by giving the spindle (*fusus*) a whirl, see illustration in Smith's Class. Dict. s.v. *fusus*.

350. **luctus**] 'lament'. **vitreis**: 'glassy' i.e. (1) green, and (2) transparent, cf. 335 n.

352. **flavum**, 'golden-haired'.

353. **et procul**] 'and from afar (she cries)'; so too the verb is omitted Aen. 2. 42 *et procul*: '*o miseri ...*', and below line 357.

354. **ipse**] The pronoun implies that Aristaeus had been uppermost in Cyrene's thoughts—'Yes (*tibi*, ethic dat. = 'let me tell you,') 'tis he himself, thy chiefest care, ... 'tis sad Aristaeus who stands ...'. **cura**: 'object of care', cf. Ecl. 10. 22 *tua cura Lycoris*.

355. **genitoris**] 'sire', probably only a title of respect, cf. 369 *pater Tiberinus*; Aen. 8. 72 *Thybri genitor* (Macaulay's 'Father Tiber'); 1. 155, 5. 817, *genitor* of Neptune, and 5. 14 *pater Neptune*; but see 382 n.

357. **percussa** ...] 'her mind smitten with a strange terror'; for construction of *mentem* cf. 337 n.

360. **qua**] = *ut ea* (*via*), 'that thereby the youth might advance'.

361. **curvata** ...] From Od. 11. 243 πορφύρεον δ' ἄρα κῦμα περιστάθη, οὔρεϊ ἶσον | κυρτωθέν, κρύψεν τε θεόν. The water swells up until it is 'arched like a mountain' and sc forms 'a vast recess' which receives him and 'conducts him beneath the stream.'

364. **sonantes**] 'echoing' with the noise of many waters.

367. **diversa locis**] 'apart in place'. The rivers are represented as separate and distinct in the subterranean region from which they flow just as they are on earth. The Phasis and Lycus are in Colchis, the Enipeus in Thessaly.

368. se **erumpit**: 'bursts his way forth'; for the active use of *erumpo*, G. 1. 445 *sese rumpent radii*.

369. **saxosus sonans**] 'rocky roaring'. Virgil is fond of thus combining an adjective with the present participle (usually in nom.) where an adverb is strictly required. Cf. 19 *tenuis fugiens*, 425 *rapidus torrens*, 'fiercely scorching'; G. 1. 163 *tarda ... volventia plaustra*, 'slow-rolling wains'; Aen. 3. 7 *lenis crepitans*, 'gently rustling'.

370. **pater**] Cf. 355 n. **Aniena fluenta**: the plural, like Aen. 12. 35 *Tiberina fluenta*. Otherwise it might seem to refer to the waterfalls and rills into which the river divides at Tibur, cf. Hor. Od. 1. 17. 13 *et praeceps Anio ac Tiburni lucus et uda | mobilibus pomaria rivis*.

371. **et gemina** ...] 'and bull-visaged Eridanus with his twain horns gilded'. The Greeks spoke of rivers as resembling bulls, probably on account of their violence and their

roar; cf. Il. 21. 237 μεμυκὼς ἠΰτε ταῦρος of the Xanthus; Eur. Ion 1286 ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρός: Aen. 8. 77 *corniger* of the Tiber; Hor. Od. 4. 14. 25 *tauriformis Aufidus.* The horns of bulls were often gilded for sacrifice.

373. **mare purpureum**] Homer's ἅλα πορφυρέην (Il. 16. 391) which some explain 'troubled', others 'darkly-gleaming (see L. and S. *s.v.* πορφύρεος). Catullus 64. 275 says of the waves, when the sea is stirred by wind in bright sunshine, *purpurea ... nantes a luce refulgent*, and *purpureus* here seems clearly to describe (1) the deep colour of the sea, and (2) the shimmer or radiance of the moving waves, cf. 54. **violentior**: for the fury of the river, cf. G. 1. 482 *proluit insano contorquens vertice silvas | fluviorum rex Eridanus.*

374. **in thalami ...**] 'beneath her chamber's roof o'er-arched with fretted stone'. In Cic. Tusc. Disp. 1. 37 a trochaic line is quoted from some old poet *per speluncas saxis structas asperis pendentibus*; so Lucr. 6. 195 compares clouds piled up into an arching mass to *speluncas ... saxis pendentibus structas*; cf. Aen. 1. 167 *scopulis pendentibus antrum*; Ov. Her. 15. 141 *antra ... pendentia tofo.* These passages show that *pendere* is specially used of the appearance of the gradually over-arching walls of a natural cave or grotto, which seem to any one looking up to 'hang' unsupported. In Mart. 2. 14. 9 *centum pendentia tecta columnis* is a description of the Hecatostylon at Rome, and the addition of *columnis* makes the passage quite different from this, so that to render here 'supported on (columns of) pumice' seems forced.

375. **cognovit**] i.e. learnt the cause or history of. **inanes**: partly because all tears are 'idle' (cf. Tennyson, Princess iv. "Tears, idle tears, I know not what they mean"), partly because she had been really alarmed at her son's trouble, whereas now she knows that she can relieve it.

376. **manibus**] Cf. Od. 1. 136 χέρνιβα δ' ἀμφίπολος προχόῳ ἐπέχευε φέρουσα. **ordine**: 'in order due', i.e. according to the proper order of a feast, which prescribes this initial washing of the hands, cf. 537. The whole procedure is Homeric, as is also the practice of offering food to a guest *before* discussing his business.

377. **tonsis ...**] 'napkins with close-shorn nap', i.e. delicate, not rough or coarse.

378. **et plena reponunt pocula]** This might = 'replace the goblets full' i.e. as soon as they are emptied (cf. *repostae* G. 3. 527), but, as Virgil is describing the feast in its successive acts, it is better to explain 'and then (i.e. after the eating is done) in turn serve the brimming goblets'. After dinner came what we call dessert, and it was then that the wine was formally introduced and drinking, preceded by solemn libations, began.

379. **Panchaeis ignibus]** 'the flames of Panchaean frankincense'; cf. Ov. Met. 15. 754 *placat odoratis herbosas ignibus aras* 'with perfumed flames' = with the flames of incense.

adolescunt: there is no parallel for this use of *adolesco* which perhaps means 'blaze' with a collateral suggestion of 'growing', 'rising higher'. The active *adoleo* is fairly common = 'make blaze' or 'burn in sacrifice' (e.g. Ecl. 8. 66 *verbenasque adole*; Aen. 7. 71 *adolet dum altaria taedis*), and it is suggested that it originally meant 'increase' (root OL found in *adolescens*, *proles*, *suboles*, etc.), and then 'honour with sacrifice', 'sacrifice'. The use of *adolescunt* here seems to confirm this.

380. **Maeonii]** i.e. Lydian; probably the wine of Mount Tmolus, cf. G. 2. 98.

382. **patrem rerum]** Cf. Il. 14. 246 *Ὠκεανοῦ ὅσπερ γένεσις πάντεσσι τέτυκται*, and 201 *Ὠκεανόν τε, θεῶν γένεσιν, καὶ μητέρα Τηθύν*. In Homer Oceanus merely takes an early place in the genealogy of the gods, but Virgil combines with this a reference to the philosophical theory of Thales, that water was the source of all things. Cf. too the common application of *pater* to sea and river gods 355 n.

384. **ter ...]** The wine is poured on 'the blazing hearth' to cause a momentary blaze, which was considered auspicious, cf. Ecl. 8. 106; Ov. Her. 13. 113 *ut solet effuso surgere flamma mero.*

385. **subiecta]** 'shooting up', cf. Ecl. 10. 74. **reluxit**: 'shone out'; *re* suggests a contrast between the sudden flash and the previous obscurity.

386. **animum]** Clearly not 'her' mind but 'his'; in addition to encouraging him with this omen from heaven, she also addresses himself 'herself' (*ipsa*).

387–414. ‘*You must capture Proteus, who feeds the herds of Neptune, and is a seer, but when captured keep him tightly bound in spite of all his devices to escape and compel him to reply. I will lead you to a spot on the shore where he takes his midday rest, and when you have caught him he will turn into all manner of shapes to elude you, but the more he does so the more closely you must hold him*’.

The whole passage about Proteus is copied from Od. 4. 382 seq., where Menelaus takes him prisoner by the advice of Eidothea.

387. **Carpathio**] The Carpathian sea lies between Rhodes and Crete, near the island Carpathus.

388. **magnum ...**] ‘who traverses the mighty deep with fishes and a yoked team of two-footed steeds’. The steeds of Proteus are at once ‘fishes and two-footed horses’, the *ἱππόκαμποι*, creatures in shape like a ‘sea-horse’, which sea-gods used. For *curru* of the horses and not the chariot cf. G. 3. 91 *Martis equi biiuges et magni currus Achilli.*

389. **metitur**] Hom. Od. 3. 179 *πέλαγος μέγα μετρήσαντες*: Hor. Epod. 4. 7 *metiente te viam.*

392. **novit namque ...**] ‘for as a seer he knoweth all things, (he knoweth) what is, and what hath been, and what draweth forward being yet for to come’; cf. Il. 1. 70 *ὃς ἤδη τά τ' ἐόντα, τά τ' ἐσσόμενα, πρό τ' ἐόντα.* Some, against clear MS. authority, would read *sunt ... fuerunt ... trahuntur* on the ground that in *novit omnia quae sunt*, the last three words are a simple substantival sentence = *τὰ ἐόντα*, but they may equally well be oblique question dependent on *novit* repeated.

393. **trahantur**] expresses the sequence or connection of events, and suggests the threads of destiny.

394. **quippe ...**] ‘for surely such is the will of Neptune’. Both *quippe* and *visum est* are stately.

397. **expediat**] ‘make clear’. **eventusque secundet**: ‘give prosperous issue’.

398. **nam sine vi**] *Nam* explains the emphatic *vinclis* of 396, the assonance in *vinclis* and *vi* assisting this and the repetition (as usual in inverted order) of *vim* and *vincula* in 399 making it still clearer, ‘with fetters must he be secured ... for

without force he will give no oracles ... ; force unyielding and fetters when he is secured do thou employ ; thereon alone his wiles will dash themselves to pieces idly'.

398. **illum**] Emphatic ; though other gods are moved by prayer *he* is not.

400. **tende**] With *vim* = *intende*, with *vincula* rather = *contende*, cf. 412. **demum**, strictly with **haec** ; it is against these obstacles and these alone, against these and nothing short of them that his strength will be in vain. *Demum* is commonly thus used (1) with pronouns, as *is demum*, *ille demum* 'he only', or (2) adverbs, as *sic demum*, *tum demum* 'then and not before'. **inanes** : with *frangentur* ; proleptic, cf. 104.

401. **cum ... accenderit ...** ; 402. **cum sitiunt**] 'as soon as the sun *shall have* kindled ... (the hour) when the grass *is* thirsty ...'.

406. **eludent**] 'shall (seek to) baffle thee'.

407. **atra**] 'baneful', cf. G. 2. 130 *atra venena* ; 1. 129 *serpentibus atris*.

408. **fulva cervice leaena**] 'a lioness with tawny neck'; Homer has ἀλλ' ἤτοι πρώτιστα λέων γένετ' ἠυγένειος, and probably Virgil means 'a lion with tawny mane', *leaena* being used without reference to its gender (just as *tigris* is merely 'tiger') ; Valerius Flaccus, 3. 740, gives *lea* 'a mane' (*iuba*).

409. **acrem**] 'sharp'.

410. **aut in aquas ...**] 'and melting into unsubstantial water will be gone'; *tenues* suggests an antithesis with that which is 'solid', 'substantial', and so capable of being grasped, cf. Ovid A. A. 1. 761 *utque leves Proteus modo se tenuabit in undas*.

413. **donec ...**] 'until he shall be such (in form) after all his shifting shapes as thou didst see him what time he covered his eyes ...'. Cf. Hom. Od. 4. 421 τοῖος ἐών, οἷόν κε κατευνηθέντα ἴδησθε.

415–436. *Then she anoints her son with ambrosia to give him strength, and leads him to the cave of Proteus in a sheltered bay. There she hides him, and, when the fiery sun had reached the zenith, Proteus came and his seals laid themselves down to slumber, while he sat in their midst on a rock and counted them.*

415. **ambrosiae odorem]** *Ambrosia* is (1) the food of 'the immortals', from ἄμβροτος, and (2) a divine unguent. The word in this second sense (as here, and Aen. 1. 403 *ambrosiaeque comae divinum vertice odorem | spiravere*) being derived from the Oriental *ambar*, the name of the perfume ambergris. This unguent is not only sweetly-scented (417) but strength-giving (418, cf. Aen. 12. 418 *salubres | ambrosiae sucos et odoriferam panaceam*).

417. **aura]** 'scent'; cf. Lucr. 2. 851 *nullam quae mittit naribus auram*; Mart. 3. 65. 2 *de Corycio quae venit aura croco.*

418. **habilis]** 'supple' (Kennedy).

419. **exesi]** 'eaten out', 'hollowed', i.e. by the action of the water. **quo plurima ...**: 'whither full many a wave is driven by the wind and separates itself into the retiring bays': the great wave is broken up into small bodies of water which creep up gently into each little curve.

421. **olim]** 'from time to time'. *Olim*, from *ille* = *olle*, 'at that time', 'not at this particular time', has several meanings, (1) 'in time past', 'of old'; cf. Aen. 8. 348 *aurea nunc, olim silvestribus horrida dumis*; (2) 'in time to come', 'hereafter'; cf. Aen. 1. 203 *forsan et haec olim meminisse iuvabit*; (3) 'often', 'at times', of things which happen commonly, as here and 423, cf. *cum olim* G. 2. 403; 3. 303. **deprensis**: 'caught (by storm)'; so Hor. Od. 2. 16. 2 uses *prensus* in the same sense absolutely—*otium divos rogat in patenti | prensus Aegaeo.*

424. **procul]** 'hard by', 'close by'; cf. Ecl. 6. 16 *serta procul tantum capiti delapsa iacebant* where the garlands 'just fallen from the head' of the tipsy Silenus 'lie close by him'. **resistit**: 'withdraws into a veil of cloud', the regular method adopted by deities in Homer for concealing themselves or their friends. Curiously enough Virgil uses the same verb to express the figure of Aeneas as he emerges from a similar cloud 'standing out' against the dark background, see Aen. 1. 588 *restitit Aeneas claraque in luce refulsit.*

425. **rapidus torrens]** 'that fiercely scorches'; for *rapidus* of 'consuming' heat cf. Ecl. 2. 10 *rapido fessis messoribus aestu.*

426. **medium** ...] 'the fiery sun had devoured half his course'. The bold and original phrase *haurire orbem* (copied by Stat. Theb. 1. 369 *vastum haurit iter*, and Col. 10. 313 *hauserit et flammis Lernaei bracchia Cancri*) suggests strongly the consuming fury with which the sun advances; he seems to 'eat up' his path. Cf. Job xxxix. 24, 'He (the horse) swalloweth the ground with fierceness and rage'.

427. **et cava**] 'and as they ran hollow in their parched channels his rays heated the boiling rivers to the very mud'.

431. **exsultans**] 'in their gambols'. **rorem amarum**: 'the salt sea-spray'.

432. **sternunt** ...] Note the heavy spondees describing how the cumbrous beasts settle down.

435. **auditisque** ...] 'and with the sound of their bleating the lambs whet (the appetite of) the wolves'.

436. **numerumque recenset**] Cf. Milton L'Allegro, 67, 'And every shepherd tells his tale'.

437–452. *Aristaeus rushes up and seizes him, whereupon he changes into marvellous shapes, but finding all trickery vain resumes the aspect of a man, and, after angrily asking the reason of such violence, to which Aristaeus replies that he knows it himself, he at length relates the decree of fate.*

437. **cuius**] 'and when now the chance of seizing him was offered'; **quoniam** = *quum iam*, the temporal sense being common in early Latin, cf. Plautus, Aul. 9. *is quoniam moritur*, 'on his death'.

439. **cum** ...] ἡμεῖς δὲ ἰάχοντες ἐπέσσυμεθ', ἀμφὶ δὲ χεῖρας | βάλλομεν· οὐδ' ὁ γέρων δολίης ἐπελήθετο τέχνης (Od. 4. 454).

440. **occupat**] The rhythm and pause, as in Homer's βάλλομεν mark rapidity. **non inmemor**: litotes.

441. **in sese**] i.e. to his original shape so that he speaks with 'the lips of a man'.

445. **nam quis**] 'Why, who?'; a very dramatic and excited form of question, much stronger than *quisnam*. Conington compares Ter. Phorm. 5. 1. 5 *nam quae haec anus est exanimata, a fratre quae egressa est meo?* **confidentissime**: note the weight and size of the word. While *fidens* has a

good sense, *confidens* in classical Latin has a bad one = 'impudent', cf. Cic. Tusc. 4. 7. 14 *qui fortis est, idem est fidens; quoniam confidens, mala consuetudine loquendi, in vitio ponitur.*

447. **ipse**] i.e. without my telling thee. **neque est** ... : 'nor is it possible to deceive thee in aught, but do thou (on thy part) cease to wish (to deceive me)'. Proteus is νημερτής (Od. 4. 384), but as he cannot be deceived so he should cease attempting to deceive Aristaeus. The emphatic *tu* makes the antithesis clear: to deceive thee is impossible)(do not thou seek to deceive me. Other explanations are: (1) 'Thou canst not deceive me by pretending ignorance, so cease to attempt it' (Conington), but this sacrifices the antithesis, and *sed* cannot = 'so'; (2) 'nor can aught *escape* thee, but cease to *deceive*', the clear objection to which is that *fallere* is used in two senses.

448. **secuti**] 'obeying'.

449. **lassis rebus**] 'our weary fortunes'; cf. *fessis rebus*, Aen. 3. 145; 11. 335. Some MSS. give *lapsis* 'fallen'. **quaesitum**: after *venimus* 'we are come to seek', cf. Hor. Od. 1. 2. 15 *ire deiectum* 'advance to overthrow'.

450. **ad haec**] 'thereto', i.e. in reply. **vi** ... : 'at last under strong compulsion rolled upon him ...'. The rage which the god exhibits is due to his being forced to answer. Others explain it as a sign of prophetic fury, prophets when inspired exhibiting signs of frenzy, which were supposed to indicate divine possession, cf. the case of the Sibyl, Aen. 6. 47-51, 77-80; but a god surely does not become thus possessed and frenzied.

451. **glauco**] 'light-blue' or 'gray', the colour of Athene's eyes, who is γλαυκῶπις: it marks a fierce gleam.

452. **sic** ...] 'thus opens his lips with (the utterance of) destiny'.

453–469. *Divine vengeance pursues thee for the wrong done to Orpheus, whose hapless bride, seeking to avoid thy pursuit, marked not a dreadful serpent in her path. For her the Dryads wailed and the mountains wept, while her husband solaced his sorrow with song from dawn till even, and dared to enter the gates of the grave to recover her.*

453. **non te nullius**] Emphatic litotes: 'assuredly some wrath divine dogs thee'. Conington compares Eur. Iph. A. 809 *οὐκ ἄνευ θεῶν*; Aesch. Ag. 649 *οὐκ ἀμήνιτον θεοῖς*. **nullīūs exercent**: Virgil not infrequently lengthens a short vowel in arsis (i.e. when the accent of the verse falls on it) cf. 92 *melīor insignis*; 137 *tondebāt hyacinthi*.

455. **haudquaquam ob meritum**] As the text stands these words must qualify *miserabilis* 'wretched by no means on account of his deserts'; but the reading of the Palatine MS. *ad meritum* gives better sense, 'this penalty does hapless Orpheus stir up for thee—did not destiny oppose—by no means after (i.e. reaching the standard of) thy deserving (i.e. far inferior to it)'. Those who explain 'stirs up for thee a penalty which thou hast nowise deserved' have to entirely neglect *magna luis commissa* and the facts of the case. **ni fata resistant, suscitat**: the sentence is irregular, there being a suppressed thought—'Orpheus seeks to punish you (and he would succeed) did not destiny oppose'.

457. **illa quidem ...**] 'she indeed, flying beside the river with headlong speed so but she might escape thee, saw not a monstrous serpent that before her feet, poor maiden doomed to die, guarded ...'. Note the pathos produced by throwing forward the pronoun *illa* and then placing *moritura puella* later in apposition to it; cf. Hom. Il. 1. 488 *αὐτὰρ ὁ μήνιε νηυσὶ παρήμενος ὠκυπόροισιν ... Ἀχιλλεύς*, and see Wagner.
dum te fugeret ... praeceps: *dum* with the subj. expresses the aim and object of her headlong flight; 'until she escaped' Aristaeus, or 'provided she escaped him', she would run anywhere at any risk. Cf. Aen. 1. 5 *multa ... passus (est) dum conderet urbem*; 10. 800 *sequuntur | dum genitor ... abiret*; Hor. Sat. 1. 1. 40 *nil obstet tibi, dum ne sit te ditior alter*. The peculiarity in this case is that the *dum*-clause does not follow a verb, but the adjective *praeceps*, which is however = 'while she was flying'.

460. **chorus aequalis D.**] 'the band of her comrade Dryads'.

461. **inplerunt ... flerunt**] The question of rhyme in ancient poets has been much discussed and many rhymes are no doubt accidental, but their great love of assonance makes it clear that they liked the effect produced by repeated sounds, and the rhyme here is clearly intended to suggest mournful

repetition of the wail. So too 466 *te veniente die, te decedente canebat* expresses melancholy iteration of the same theme, while 509 *flevisse et gelidis haec evolvisse sub antris,* | *mulcentem tigres, et agentem carmine quercus* the double rhyme is too marked to be accidental. Then compare Hor. Ep. 1. 14. 7 *fratrem maerentis rapto de fratre dolentis,* and Ep. 2. 2. 79 *tu me inter strepitus nocturnos atque diurnos,* and consider whether two poets with such wonderful ear for sound as Horace and Virgil would introduce these lines into their most finished poems without design.

Rhodopeïăe arces: Virgil sometimes shortens a long vowel or diphthong (when not in arsis) before a word beginning with a vowel, the practice being borrowed from Homer, e.g. Od. 1. 27 Ὀλυμπίοῠ ἀθρόοῐ ἦσαν: cf. Aen. 3. 211 *insulăe Ionio;* 5. 261 *Iliŏ alto.*

462. **Rhesi** ...: i.e. Thrace, of which Rhesus was king, cf. Hor. Od. 2. 16. 5 *bello furiosa Thrace.*

463. **Actias Orithyia.** Orithyia was a daughter of Erectheus, king of Attica (hence called *Actias* from Ἀκτή or Ἀκταία, an old name of Attica = 'the peninsula'), who was carried off by Boreas to Thrace.

465. Note the pathos of *te* four times repeated, the assonance of *solo secum,* and the weary iteration of *veniente* and *decedente.*

467. **Taenarias fauces**] Somewhere in the rocky promontory of Taenarum at the S. of Laconia was a cave fabled to lead into the lower world.

468. **et caligantem** ...] 'a grove murky with black terror'. Groves were always regarded by early peoples with awe as the abodes of spirits; hence Virgil makes frequent mention of them in connection with hell and its approaches; cf. Aen. 6. 131, 154, etc. Note the weight of the line.

470. **nesciaque** ...] The ἀμείλιχος Ἀΐδης of Il. 9. 154; cf. Hor. Od. 2. 14. 6 *inlacrimabilem Plutona*; for the inf., cf. 134 n.

471–503. *As he sang there thronged around him the countless ghosts and phantoms of the dead, while hell itself was amazed. But on his return, just as he reached the upper air, forgetful of Proserpina's command, he looked back upon his wife. Then all was undone; hell shook, and with a last cry of reproach and regret she vanished from his sight, never to be seen or sought again.*

The whole of this Orpheus passage is imitated in Pope's Ode for St. Cecilia's Day (§ IV. to end), which should be carefully compared.

472. **tenues**] In Aen. 6. 292 the ghosts are *tenues sine corpore vitas*, the adj. expressing that which is 'fine', 'thin', 'unsubstantial'; cf. line 500. This passage is repeated with some alteration in Aen. 6. 305 seq.

473. **quam multa** ...] 'many as the thousands of birds that shelter themselves in the woods when ...'.

475. **corpora ... heroum**] Not a mere periphrasis = *heroes*, but calling attention to their heroic build; cf. G. 3. 51, 169; Aen. 2. 18 *delecta virum corpora*.

476. **magnanimum**] The only adjective in which Virgil uses this contracted gen., which is common (1) with proper names, e.g. *Danaum*, and (2) with names describing a class of persons, e.g. *divom, caelicolum*.

478. **quos**] probably governed by *adligat*, *circum* being adverbial; 'whom all around the black mud ... confines'.

479. **Cocyti**] the river of lamentation (κωκυτός); cf. Milton, P. L. 2. 579 'Cocytus named of lamentation loud'. **tardaque** ... : repeated Aen. 6. 438. The *palus* is the Styx with its slow, winding, stagnant stream. **inamabilis** : 'unlovely', and so, by litotes, = 'hateful', suggesting the derivation of Styx from στύγος.

481. **quin ipsae** ...] 'nay even the very halls (i.e. and not merely their inhabitants) were amazed'. **intima** : 'inmost'. Tartarus is the very lowest pit (cf. Aen. 6. 577) and in the utmost depths of hell.

482. **caeruleos** ...] 'that have dark blue snakes entwined in their locks'. For the construction (= ὄφεις ἐμπεπλεγμέναι) cf. 337 n.

483. **tenuit inhians**] 'held agape'.

484. **vento constitit**] exactly like *cum placidum ventis staret mare* Ecl. 2. 26 where the sea is said to be calmed by the winds, i.e. by their stopping. Orpheus lulled the wind to rest (cf. Hor. Od. 1. 11. 10), and as it stops it causes the wheel to stop.

485. **iamque ...]** Virgil assumes a knowledge of the story in his readers, and only mentions the 'giving back' (*reddita*) of Eurydice to her husband, and the conditions (*legem*) on which she was given back parenthetically. **casus evaserat**: *evado*, 'to pass out', becomes transitive in the secondary sense of 'to escape from'; cf. Aen. 5. 438 *tela exit.*

487. **hanc legem]** 'this condition' (cf. *foedera*, 493), namely, that she should follow him and that he should not look back at her.

488. **amantem]** emphatic: it was 'love' that caused him to look back. Hence his error was 'pardonable indeed, did but the powers below know how to pardon'; cf. Pope, 'No crime was thine, if 'tis no crime to love'.

489. **quidem]** = μέν, and the antithesis ought strictly to be '*but* the grave never pardons'.

490. **suam]** 'his own', as he fondly thought, and as, with an instant more of patience, she would have been. The same idea is brought out in the words which follow; it was when 'now just at the very entrance to light' that he looked back.

491. **victus animi]** 'yielding in his purpose'; his passion overcame his determination. *animi* is the locative case (like *domi*, *humi*); cf. G. 3. 289 *nec sum animi dubius*; Aen. 6. 332 *sortemque animi miseratus iniquam.* **ibi omnis | effusus labor**: note the sense of sudden change produced (1) by the break and full stop after *respexit* quite at the end of the verse, and (2) by the brevity and abruptness of these four words.

492. **inmitis tyranni]** Pluto.

493. **terque fragor ...]** the 'crash' is that of subterranean thunder, the words being added to suggest awe and terror. Martyn quotes Milton, P.L. 9. 782, where at the Fall 'Earth felt the wound, and Nature from her seat, | Sighing through all her works, gave signs of woe | That all was lost', and 1000 'Earth trembled from her entrails as again | In pangs'; but in those passages Nature is made to sympathize and share in the suffering caused, whereas here there is no such intention, and the effect is purely dramatic. **Avernis**: an adj. = Avernian. In poetry proper names are often used as adjectives without any alteration in shape, e.g. *Romula tellus*, *Medum flumen*, *Sulpiciis horreis.* There was a fabled entrance to hell at Lake Avernus near Cumae (see Aen. 6.

107 seq.), but as in *Taenarias fauces* 467 the strict local sense often disappears, and the adj. becomes merely = 'connected with Hades'.

495. **iterum** ...] 'once more the cruel Fates call me back', i.e. the Fates call me back, and so compel me to tread once more the road to Hades.

496. **condit**] 'closes'. **natantia**: 'swimming'. Cf. Lucr. 3. 80 *nant oculi* of intoxication; Aen. 5. 856 *natantia lumina solvit* of sleep; and so here of death, cf. Ov. Met. 5. 71 *iam moriens oculis sub morte natantibus atra.*

498. **invalidas**] partly = 'feeble', because the dead are so (Hom. Od. 10. 521 νεκύων ἀμενηνὰ κάρηνα), but chiefly 'that are powerless to reach thee.'

499. **ceu fumus** ...] cf. Il. 23. 100 ψυχὴ δὲ κατὰ χθονός, ἠΰτε καπνός, | ᾤχετο.

502. **praeterea**] 'thereafter', cf. Aen. 1. 49 *et quisquam numen Iunonis adorat | praeterea?*

503. **passus**] sc. *est eum.*

504–527. *What could he do? whither turn? For seven long months he roamed the solitudes lamenting his loss with song ceaseless as the plaint of a nightingale bereaved of her young, with no thought for a new love. And as he wandered lone the Thracian women, angered by such devotion, amid their Bacchic revels rent him limb from limb; but as it floated down the Hebrus, his head still whispered with parting breath the name 'Eurydice', and 'Eurydice' the banks re-echoed.*

504. **quid faceret**] the deliberative *quid faciam* put in oblique speech.

506. **illa quidem** ...] 'she indeed already rode shivering in the Stygian bark'. The line answers the preceding question · he could do nothing, for she was already gone past recall **Stygia cumba**: the bark in which Charon ferries souls across the Styx, cf. Aen. 6. 303, 413.

507. **septem illum totos**] Note the heavy slowness of movement. **ex ordine**: 'month after month'.

509. **haec evolvisse**] 'unfolded this tale (of woe)'.

510. **mulcentem** ...] cf. Hor. Od. 3. 11. 13 *tu potes tigres comitesque silvas | ducere* of Orpheus' music.

511. **qualis** ...] The notes of the nightingale were supposed to be the lament of Philomela for her son Itys or Itylus, and Homer Od. 19. 518–523 compares Penelope's mourning to hers in a simile which Virgil copies here, though he alters it by introducing an actual nightingale that has lost its young, borrowing this idea from another simile of Homer (Od. 16. 216) in which Telemachus and his father wept *ἀδινώτερον ἤ τ' οἰωνοί...οἷσί τε τέκνα | ἀγρόται ἐξείλοντο πάρος πετεηνὰ γενέσθαι.*

514. **flet noctem**] 'weeps all night long'. The phrase seems to have been in Milton's mind when he wrote of the 'wakeful nightingale' that 'She all night long her amorous descant sung', P. L. 4. 603. **ramoque**: cf. *δενδρέων ἐν πετάλοισι καθεζομένη πυκινοῖσι*, Hom. Od. 19. 520.

516. **Venus**] 'passion'.

517. **Hyperboreas, Tanais, Rhipaeis**] The words all describe the unknown and wintry wilds to the north of Thrace.

518. **numquam viduata**] 'never widowed from', 'never unwedded to'.

519. **raptam** ... **inrita**] The emphasis is on the adjectives and not on the nouns *Eurydicen* and *dona*: he laments 'the loss of Eurydice' and 'the vanity of Pluto's boon', cf. 512 *amissos queritur fetus*: 'laments the loss of her young'.

520. **spretae**] 'scorned (i.e. feeling themselves scorned) by such devotion the Thracian dames ...'. *munus* is any 'gift' but especially any 'tribute' to the dead, cf. Aen. 4. 624 *cinerique haec mittite nostro | munera*, where the tribute Dido asks for from her people is undying hate of Rome, 6. 886.

521. **inter sacra** ...] The worship of Dionysius (or Bacchus) specially prevailed in Thrace, and during the 'orgies' (*ὄργια*, 'celebration of sacred rites') which took place at night, the female worshippers (Βάκχαι, Θυιάδες, Μαινάδες) worked themselves up into a state of frenzy. It was in this condition that they chanced upon Orpheus and rent him limb from limb as a despiser of themselves and their deity. Apparently this 'rending' to pieces of the victim had a ritual significance, see the case of Pentheus Eur. Bacch. 1125 seq.

523. **revulsum**] 'rent', 'torn'.

524. **Oeagrius**] 'Oeagrius was father of Orpheus, so that *Oeagrius* here = '*paternus*' (Conington).

525. **vox ipsa**] The 'mere voice', i.e. though the soul had fled. The voice is regarded as something corporeal which, like 'the death-cold tongue', still for a while continues to repeat the same sounds 'with the last parting breath'.

527. **toto flumine**] 'o'er all the stream'.

528-547. *Then Proteus flung himself into the deep, but Cyrene bade her son take heart. 'The Nymphs,' she said, 'have sent this plague in anger for their comrade's loss. Therefore sacrifice to the Nymphs four bulls and four heifers and leave the carcases in a leafy grove, but revisit it on the ninth day after, bringing funeral offerings to Orpheus and Eurydice.*

528. **se iactu dedit ...**] 'with a leap flung himself ... and where he flung himself made the water whirl in foam beneath the eddy', i.e. apparently as he shot down below the eddy, which his plunge created, he made the water whirl and foam. The phrase emphasizes the vigour of his plunge. For *torsit spumantem* cf. Cat. 64. 13 *tortaque remigio spumis incanduit unda*; Sil. It. 7. 412 *ac tortus multo spumabat remige pontus*, where, however, *tota* and *totus* are also read. The old explanation of *sub vertice* was 'beneath his head'.

530. **at non Cyrene**] 'but not so Cyrene (i.e. she did not desert Aristaeus), for (on the contrary) unasked she addressed the terrified youth'. **haec**: 'this', i.e. which Proteus has told you.

535. **tende**] 'offer' with outstretched hands. **faciles**: 'easily appeased', 'yielding'; so *difficilis* is often 'obstinate', 'unyielding'. **Napaeas**: from νάπη, 'a dell'.

537. **ordine dicam**] '*ἐξηγήσομαι*, *ordine*, expressing virtual exactness of detail' (Conington).

539. **Lycaei**] A mountain in Arcadia, and so suiting the description of Aristaeus as *Arcadius magister*, line 283, but Virgil ignores the fact that he is now near Pallene.

540. **intacta**] i.e. that has never borne the yoke.

542. **demitte**] 'let flow'.

543. **corpora ipsa**] *Ipsa* does not so much draw a contrast between the carcases and the blood as call emphatic attention to the carcases, which are to be left untouched, although this was most unusual, it being customary after offering certain portions to use the rest for food.

544. **nona**] There was something sacred about the ninth day; a final sacrifice, *novendiale sacrum*, was offered to the dead on the ninth day after the funeral; the funeral games to Anchises are on 'the ninth day' (Aen. 5. 104), and the Roman week was of nine days, cf. *nundinae*.

545. **inferias**] In apposition to *papavera*: the poppies are to be sent 'as an offering to the ghost of Orpheus'. The selection of the offering and the epithet *Lethaea* mark that it is to bring him forgetfulness of sorrow. **mittes, mactabis, revises, venerabere**: futures of command. Cf. the 'Thou shalt' of the Commandments.

546. **placatam ...**] The line contains a promise and a command; the command is to honour Eurydice with a funeral offering; the promise that this will 'appease' her wrath.

548–558. *Aristaeus does as he is commanded, and on revisiting the grove finds the carcases alive with bees, which gradually develop and finally swarm in a tree.*

556. **stridĕre**] An old form of *strideo, ēre*; so elsewhere Virgil has *fervĕre, fulgĕre.* Notice the order of development. The bees first 'buzz amid the putrifying carcase', then 'swarm forth', then 'trail in vast clouds', and 'finally (*iamque*) collect on a tree top, their clustering swarm (*uvam*) hanging from its bending boughs'.

559–566. A conclusion or Epilogue to the whole four books of the Georgics.

559. **super arvorum cultu**] In Book I.; **pecorumque**, in Book II.; **super arboribus**, in Book III.

560. **dum ... fulminat bello**] 'while Caesar thundered in war, 'beside deep Euphrates', like a second Alexander. *dum*, according to regular Latin idiom, takes present ind. even when referring to past time. The allusion is to the triumphal progress of Augustus (or, as he then was, Octavian) through the east after the battle of Actium, B.C. 31.

562. **dat iura**] 'appoints laws', a stately phrase, marking absolute sway, cf. Hor. Od. 3. 3. 43 *triumphatisque possit* | *Roma ferox dare iura Medis.* Note, however, the difference between *triumphatis* and *volentes*. **viamque adfectat Olympo**: 'and essays the path to heaven'; *adfectat* like *adfectare regnum. Olympo*, dat. for *in Olympum*, 'heavenwards', cf. Aen. 5. 451 *it clamor caelo.*

564. **ignobilis oti**] 'inglorious ease', as opposed to the glorious exploits of Augustus. The contracted gen. of nouns in *-ium* is regular in Horace and Virgil; the gen. in *-ii* in Ovid.

565. **carmina qui lusi**] 'who sang in sportive verse the lays ...'. *ludere* is commonly used of singing in light or sportive fashion, cf. Ecl. 1. 10 *ludere quae vellem calamo permisit agresti*; Hor. Od. 1. 32. 1 *si quid vacui sub umbra | lusimus*; 4. 9. 9 *si quid olim lusit Anacreon.* **audaxque iuventa**: 'and with the boldness of youth'; the boldness consisted in being the first to attempt Bucolic poetry (**carmina pastorum**) in Latin after the model of Theocritus.

566. **Tityre** ...] With reference to the first line of the first Eclogue—*Tityre, tu patulae recubans sub tegmine fagi.*

VOCABULARY.

LIST OF ABBREVIATIONS.

a.	= active.	interj.	= interjection.
abl.	= ablative.	interrog.	= interrogative.
acc.	= accusative.	m.	= masculine.
adj.	= adjective.	n.	= neuter.
adv.	= adverb.	nom.	= nominative.
comp.	= comparative.	num.	= numeral.
conj.	= conjunction.	part.	= participle.
dat.	= dative.	perf.	= perfect.
dep.	= deponent.	plur.	= plural.
dim.	= diminutive	poss.	= possessive.
f.	= feminine.	prep.	= preposition.
freq.	= frequentative.	pron.	= pronoun.
gen.	= genitive.	subst.	= substantive.
impers.	= impersonal.	sup.	= supine.
indecl.	= indeclinable.	superl.	= superlative.
indef.	= indefinite.	v.	= verb.

The words in brackets either indicate the derivation of a word or are closely akin to it.

a, ab, prep. with abl. *from, away from; by.* a ventis, 298, *from the direction of* (ἀπό)

a, or ah, interj. *ah! alas!*

abeo, īre, īvi or ĭi, ĭtum, v. n. *go away*

absum, esse, fŭi, v. n. *am away*

ăbundo, āre, āvi, ātum, v. n. *overflow, abound in* 140

ac or atque, conj. *and*

ăcanthus, i, m. *bear's-foot* 123 (ἄκανθος)

accendo, ĕre, di, sum, v. a. *kindle*

accĭpio, ĕre, cēpi, ceptum, v. a. *receive* (ad. capio)

accŏlo, ĕre, colui, cultum, v. a. *dwell beside* 288

ācer, cris, cre, adj. *sharp, crackling* (of sound) 409 (ὠκύς)

ăcies, ēi, f. *line of battle, battle; host*

ācrĭter, comp. acrius, superl. acerrime, adv. *keenly*

Actĭas, ădis, adj. f. *Athenian* 463 n.
ăcŭo, ĕre, ŭi, ūtum, v. a. *sharpen*, *make keen*. acuunt lupos, *whet the appetite of wolves* 435
ad, prep. with acc. *to, towards; near, beside*
addo, ĕre, dĭdi, dĭtum, v. a. *add*, *give to in addition*
ădĕdo, ĕre, ēdi, ēsum, v. a. *eat away* or *up*
ădĕo, īre, īvi or ĭi, ĭtum, v. a. *go to*, *approach*
ădĕo, adv. *to such an extent*; emphasizing the preceding word, *especially* 197
adfecto, āre, āvi, ātum, v. a. *aim at*, *essay*
adfīgo, ĕre, fixi, fixum, v. a. *fasten on to*
adfor, āri, fātus sum, v. dep. a. *address*
adgrĕdior, grĕdi, gressus sum, v. dep. a. *approach*, *attack*
ădĭtus, ūs, m. *approach*, *entrance*
adlĭgo, āre, āvi, ātum, v. a. *bind close*, *fetter* (ad. ligo)
admīror, āri, ātus sum, v. dep. a. *wonder at*. admirandus, a, um, *wonderful*
admisceo, ēre, scŭi, mixtum, v. a. *mingle in* or *with*
admŏneo, ēre, ŭi, ĭtum, v. a. *remind*
ădŏlesco, ĕre, ēvi, ultum, v. n. *grow up*, *increase; burn*. See 497 n.
adspergo, ĕre, si, sum, v. a. *scatter*, *sprinkle* (ad. spargo)
adsto, āre, stĭti, no sup., v. n. *stand near*
adsum, esse, fŭi, v. n. *am present*
ădultus, a, um, adj. *grown up* (past part. of adolesco)
advento, āre, āvi, ātum, v. freq. n. *approach*
adverto, ĕre, ti, sum, v. a. *turn towards*
aedes, is, f., in sing. *temple*; in plur. *house*
aeger, gra, grum, adj. *sick*
Aegyptos, i, f. *Egypt*
aequālis, e, adj. *of the same age*, *comrade*
aequo, āre, āvi, ātum, v. a. *level*, *equal; compare*
aequor, ŏris, n. *level sea*, *sea* (aequus)
āēr, aĕris, m. *air* (ἀήρ)
āĕrius, a, um, adj. *towering into the air*, *lofty*
aes, aeris, n. *bronze; bronze instruments*, *cymbals* 157
aestas, ātis, f. *the hot time*, *summer* (αἴθω)
aestīvus, a, um, adj. *belonging to summer*
aestuo, āre, āvi, ātum, v. n. *boil*, *seethe*
aestus, ūs, m. *heat* (αἴθω)
aethēr, ĕris, m. *upper air*, *sky* (αἰθήρ)
aethĕrĭus, a, um, adj. *of ether* 221 n.
Aetna, ae, f. a volcanic mountain in Sicily, *Etna*
aevum, i, n. *time*, *life* (αἰών)
age, imp. of ago used as interj. *come now!* 149, 329

ăger, agri, m. *field* (ἀγρός, *acre*)
ăgĭto, āre, āvi, ātum, v. freq. a. *keep driving about*; of life, *pass* 154
agmen, ĭnis, n. *body of men marching, troop; swarm* (= agimen, from ago)
agnus, i, m. *lamb*
ăgo, ĕre, ēgi, actum, v. a. *drive*
agrĭcŏla, ae, m. *husbandman* (ager, colo)
aio, v. defect. n. *say*. ăit, *says*
āla, ae, f. *wing*
albus, a, um, adj. *white*
ălĭēnus, a, um, adj. *belonging to another*
ălĭter, adv. *otherwise*
ălĭus, a, ud, adj. *other, another* (ἄλλος)
ălo, ĕre, ŭi, ĭtum and tum, v. a. *rear, nourish*
altē, adv. *deeply; far back*
alter, ĕra, ĕrum, adj. *one of two*
altus, a, um, adj. *high; deep*. altum, i, n. *the deep*
alvāre, is, n. *hollow vessel; hive* (alvus, *belly*)
ămans, ntis, m. or f. *lover*
ămārus, a, um, adj. *bitter*
ambo, ae, o, plur. *both*
ambrŏsia, ae, f. *ambrosia*. See 451 n. (ἀμβροσία)
ămellus, i, m. *a flower*. See 271 n.
ămīcus, a, um, adj. *friendly*
āmitto, ĕre, mīsi, missum, v. a. *let go, lose*
amnis, is, m. *river*
ămo, āre, āvi, ātum, v. a. *love*
ămor, ōris, m. *love*
amplĭus, comp. adv. *more, any more* (amplus)
anguis, is, m. and f. *snake*
angustus, a, um, adj. *narrow*
Ănĭēnus, a, um, adj. *belonging to the Anio*, a tributary of the Tiber
ănĭma, ae, f. *breath*. animam dedere, 204, *yielded up their breath* (ἄνεμος)
ănĭmus, i, m. *soul, purpose, heart*; in plur. *spirit, courage* 83 (ἄνεμος)
annus, i, m. *year*
antĕ, prep. with acc. and adv. *before*. ante ... quam, *before that*
antrum, i, n. *cave, grotto*
ăpis, is, f. *bee*
ăpĭum, ii, n. *parsley* (apis)
Ăpollo, ĭnis, m. son of Jupiter and Latona; god of poetry 7
appōno, ĕre, pŏsui, pŏsĭtum, v. a. *place to, set before*
apto, āre, āvi, ātum, v. a. *fit to, adjust; make ready*
ăqua, ae, f. *water*
ăquor, āri, ātus sum, v. dep. n. *fetch water* (military word)
ăquōsus, a, um, adj. *watery, rainy*
āra, ae, f. *altar*
ărānĕa, ae, f. *spider* (ἀράχνη)
ărātor, ōris, m. *ploughman*
arbŏr and arbōs, ŏris, f. *tree*

arbŭtum, i, n. *arbute-berry*, fruit of arbutus or wild-strawberry tree

Arcădĭus, a, um, adj. *belonging to Arcadia*, a district in the centre of Peloponnesus

arceo, ēre, ui, no sup. v. a. *ward off*

arcesso, ĕre, īvi, ītum, v. a. *fetch*, *summon*

ardeo, ēre, arsi, arsum, v. n. *am hot*, *blaze*. ardens, as adj. *glowing*

āreo, ēre, ui, no sup. v. n. *am parched*

Ărĕthūsa, ae, f. a nymph, often specially connected with the fountain Arethusa at Syracuse

ārĭdus, a, um, adj. *dry*, *parched*

Aristaeus, i, m. See 317 n.

arma, ōrum, n. plur. *weapons*, *arms*

armentum, i. n. *herd* (aro)

ars, artis, f. *art*, *device*. arte, 56 *skilfully*

artus, ūs, m. *joint*, *limb* (ἀραρίσκω)

artus, a, um, adj. *close*, *confined*

arvum, i. n. *ploughed land*, *field*

arx, cis, f. *place of defence*, *citadel*, *height* (arceo, ἀρκέω, ἀλκή)

Āsĭus, a, um, adj. See 343 n.

asper, ĕra, ĕrum, adj. *rough*

aspĭcio, ĕre, spexi, spectum, v. a. *behold*, *regard* with favour 2

ăt, conj. *but*

atquĕ, conj. *and*

attĕro, ĕre, trīvi, trītum, v. a. *wear away*, *bruise*

attollo, ĕre, no perf. or sup. v. a. *raise up*

audax, ācis, adj. *bold*

audeo, ēre, ausus sum, v. n. *dare*

audio, īre, īvi or ĭi, ītum, v. a. *hear*

aula, ae, f. *court; hall*, *palace* (αὐλή)

aura, ae, f. *air*, *breeze*. superae aurae, 486, *upper air*, *the upper world*

aurātus, a, um, adj. *gilded*

aurĕus, a, um, adj. *golden*

auris, is, f. *ear* (οὖς)

Aurōra, ae, f. goddess of the Dawn

aurum, i, n. *gold*

Auster, tri, m. *south wind* (αὔω, *scorch*)

aut, conj. *or*. aut .. aut, *either ... or*

autem, conj. *but*

autumnus, i, m. *autumn* (augeo = 'time of increase')

Ăvernus, i, m. a lake near Cumae in Italy, where was an entrance to the under world; also used as adj. = *Avernian* 493

averto, ĕre, ti, sum, v. a. *turn away*, *divert*

ăvis, is, f. *bird*

ăvus, i, m. *grandfather*

Bacchus, i, m. god of wine; *wine*

bālātus, ūs, m. *bleating*

bellum, i, n. *war* (= duellum, *a contest between two*)
Bĕrŏe, ēs, f. a nymph
bĭbo, ĕre, bĭbi, no sup. v. a. *drink* (πίνω)
bĭfer, ĕra, ĕrum, adj. *twice-bearing, bearing twice a year*
bīmus, a, um, adj. *two years old*
bīni, ae, a, num. distrib. adj. *two apiece, twofold*, 95
bĭpennis, is, f. *double axe*
bĭpes, pĕdis, adj. *two-footed*
bĭs, num. adv. *twice* (δίς)
blatta, ae, f. *beetle, cockroach*
bŏnus, a, um, adj., comp. melior, superl. optimus, *good*
bos, bŏvis, m. or f. *ox, cow* (βούς)
brācchium, ii, n. *arm* (βραχίων)
brĕvis, e, adj. *short* (βραχύς)
būcŭla, ae, f. *heifer*

cădo, ĕre, cĕcĭdi cāsum, v. n. *fall*
caecus, a, um, adj. *blind; unseen, undetected* 237
caedo, ĕre, cĕcīdi, caesum, v. a. *slaughter*
caelestis, e, adj. *heavenly*
caelum, i. n. *heaven*
caenum, i, n. *mud*
caerŭleus, a, um, adj. *of the colour of the sea; sea-green; azure*
Caesar, ăris, m. name of a noble Roman family of the gens Iulia: applied to Augustus as the adopted son of C. Iulius Caesar
caesăries, ei, f. *hair; flowing tresses*
caespes, ĭtis, m. *turf*
Căīcus, i, m. a river in Mysia
cālīgo, āre, no perf. or sup. v. n. *am misty, gloomy*
călor, ōris, m. *heat*
campus, i, m. *field, plain*
cănālis, is, m. *pipe, conduit, channel* (canna, *reed*)
cancer, cri, m. *crab*
candĭdus, a, um, adj. *white, gleaming*
cănistra, orum, n. plur. *baskets* woven with reeds (κάναστρα, canna)
căno, ĕre, cĕcĭni, cantum, v. n. and a. *sing, sing of*
Cănopus, i, m. a city in Egypt, on the W. mouth of the Nile
cănor, ōris, m. *musical sound, ring*
cănōrus, a, um, adj. *tuneful*
cantus, ūs, m. *song*
căpio, ĕre, cēpi, captum, v. a. *take, take prisoner; seize on*
căput, ĭtis, n. *head*; of a river, *source* (κεφαλή)
carchēsium, ĭi, n. *goblet* narrower in the middle than at the top and bottom (καρχήσιον)
căreo, ēre, ŭi, ĭtum, v. n. with abl. *am without.* luce carentes, 255, 472 = the dead
carmen, ĭnis, n. *song* (= casmen, root KAS, 'to say,' cf. cano)

Carpăthius, a, um, adj. See 387 n.
carpo, ĕre, psi, ptum, v. a. *pluck; card* of wool 335. aera carpunt, *seize on, try to soar into*
căsia, ae, f. *casia*. See 30 n.
casses, ium, m. *nets, web*
castra, orum, n. plur. *camp* (casa)
cāsus, ūs, m. *mischance, accident*
causa, ae, f. *cause, reason*
căvo, āre, āvi, ātum, v. a. *make hollow, hollow out*
căvĕa, ae, f. *hollow place, hive*
căvus, a, um, adj. *hollow*
Cecrŏpius, a, um, adj. *connected with Cecrops*, the most ancient king of Attica; *Attic*, and so applied to bees, 177, and thyme, 270, because the bees and thyme of Mount Hymettus, in Attica, were famous
cēdo, ĕre, cessi, cessum, v. n. *yield*
cella, ae, f. *concealing place, cell* (celo)
centaurēum, i, n. *centaury*. See 270 n.
centum, indecl. num. adj. *hundred* (ἕκατον)
cēra, ae, f. *wax* (κηρός)
Cerbĕrus, i, m. the three-headed dog of Pluto, which guards the entrance to the under world
cērĕus, a, um, adj. *made of wax*
cērintha, ae, f. *honey-wort*. See 63 n.
certāmen, ĭnis, n. *contest*
certātim, adv. *with rivalry, emulously*
certo, āre, āvi, ātum, v. n. *contend*
certus, a, um, adj. *fixed, determined, sure*
cervix, īcis, f. *neck* (cer = κάρα, veho)
ceu, adv. *as, just as*
Chăos, abl. Chao, n. the empty space before things were created, *chaos*. a Chao, *from the beginning of the world* (χάος, χαίνω, 'yawn')
Chăron, ntis, m. the ferryman of the Styx
chŏrus, i, m. *band* of dancers, *dance* (χορός)
Cĭcŏnes, um, m. a tribe in Thrace
cĭeo, ēre, cīvi, cĭtum, v. a. *stir up, arouse*
circā, prep. with acc. *around*
circum, adv. and prep. with acc. *around*
circumdo, dăre, dĕdi, dătum, v. a. *put round, surround*
circumsto, āre, stĕti, no sup. v. n. *stand round*
clāmor, ōris, m. *shout*
clārus, a, um, adj. *bright, clear*
claudo, ĕre, si, sum, v. a. *shut* (κλείω)
Clīo, ūs, f. a nymph
Clȳmĕne, ēs, f. a nymph
Cōcytus, i, m. the river of lamentation in hell (κωκυτός)

cŏeo, īre, īvi or ĭi, ĭtum, v. n. *come together, assemble*
cŏerceo, ēre, ŭi, ĭtum, v. a. *confine* (cum. arceo)
cognosco, ĕre, nōvi, nĭtum, v. incept. a. *learn*
cōgo, ĕre, cŏēgi, coactum, v. a. *drive together; collect* 231; *freeze* 36; *pack together* 140; (cum. ago)
collĭgo, ĕre, ēgi, ectum, v. a. *gather together, collect* (cum. lego)
collŏco, āre, āvi, ātum, v. a. *place, station*
collum, i, n. *neck*
cŏlo, ĕre, ŭi, cultum, v. a. *cultivate, till.* colendi 118, *of tillage*
cŏlor, ōris, m. *colour*
cŏlōrātus, a, um, adj. *dark-coloured, swarthy*
cŏma, ae, f. *hair*; of trees, *foliage* (κομή)
cŏmans, ntis, adj. *having hair* or *leaves*; 122 *blooming*
commisceo, ēre, ŭi, mixtum or mistum, v. a. *mingle together*
commissum, i, n. *thing incurred, crime*
commŏdus, a, um, adj. *suitable to*
commŏveo, ēre, mōvi, mōtum, v. a. *stir up, rouse*
communis, e, adj. *shared in common* (cum. munus)
compleo, ēre, ēvi, ētum, v. a. *fill up*
compōno, ĕre, pŏsui, pŏsĭtum, v. a. *put together; arrange, settle* 417, 438; *compare* 176
comprĭmo, ĕre, pressi, pressum, v. a. *repress, crush*
concăvus, a, um, adj. *hollow, vaulted*
concŭbĭtus, ūs, m. *wedlock*
concurro, ĕre, curri, cursum, v. n. *run together.* concurritur, 78, *there is a charge, engagement*
concŭtio, ĕre, cussi, cussum, v. a. *shake violently* (cum. quatio)
condo, ĕre, dĭdi, dĭtum, v. a. *put together, hide; close* (cum. do)
confīdens, ntis, adj. *self-confident, bold*
conflŭo, ĕre, fluxi, fluxum, v. n. *flow together*
congĕro, ĕre, gessi, gestum, v. a. *carry together; pack*
cōnĭcio, ĕre, iēci, iectum, v. a. *fling, hurl* (cum. iacio)
coniunx, ŭgis, m. or f. *husband; wife* (cum. iungo)
connecto, ĕre, nexŭi, nexum, v. a. *twine together*
consīdo, ĕre, sēdi, sessum, v. n. *sink* or *sit down*
consisto, ĕre, stĭti, no sup. v. n. *stand still*
consors, ortis, adj. *shared, belonging to several in common.* See 153 n.
constĭtuo, ĕre, ŭi, ūtum, v. a. *set up*
construo, ĕre, struxi, structum, v. a. *build up*
consuesco, ĕre, suēvi, suetum, v. incept. n. *grow accustomed.* consuetus, a, um, as adj. *customary*

contemno, ĕre, tempsi, temptum, v. a. *despise*
contemplor, āri, ātus sum, v. dep. a. *gaze earnestly at, observe*
contendo, ĕre, tendi, tentum, v. a. *stretch tight, draw tight*
contĭnŭo, adv. *forthwith, at once* (continuus)
contrā, adv. *on the other hand*
contrăho, ĕre, traxi, tractum, v. a. *draw together, shrivel up*
contundo, ĕre, tŭdi, tūsum and tunsum, v. a. *beat strongly; crush, shatter*
cōpĭa, ae, f. *abundance* (cum. opes)
cŏquo, ĕre, coxi, coctum, v. a. *cook, bake*
cor, cordis, n. *heart* (κῆρ)
cornu, ūs, n. *horn* (κέρας)
corpus, ŏris, n. *body, carcase*
corrĭpio, ĕre, ui, reptum, v. a. *seize* (cum. rapio)
cortex, ĭcis, m. and f. *bark*
cŏrusco, āre, āvi, ātum, v. n. *flash, glitter*
Cōrȳcĭus, a, um, adj. *of Corycus* in Cilicia
cos, cōtis, f. *that which sharpens, whetstone; rock* (cum. acuo)
costa, ae, f. *rib*
crābro, ōnis, m. *hornet*
crātis, is, f. *wicker-work*
crēber, bra, brum, adj. *frequent*
crēdo, ĕre, dĭdi, dĭtum, v. n. and a. with dat. *trust to; entrust*
crĕpĭto, āre, āvi, ātum, v. n. *rattle*
cresco, ĕre, crēvi, crētum, v. n. *grow*
crīnis, is, m. *hair*
crŏcĕus, a, um, adj. *of saffron, saffron-coloured*
crŏcus, i, m. *saffron*
crūdēlis, e, adj. *cruel*
crŭentus, a, um, adj. *bloody*
crŭor, ōris, m. *blood*
crus, crūris, n. *leg*
cŭbīle, is, n. *resting-place, chamber* (cubo)
cŭcŭmis, ĕris, m. *gourd, cucumber*
cultus, ūs, m. *cultivation; care*
cum, prep. with abl. *with, together with;* put after me, te, se, etc., *e.g.* secum
cum, conj. *when, as soon as*
cumba, ae, f. *bark, skiff*
cūnābŭla, orum, n. plur. *cradle; resting-place*
cunctor, āri, ātus sum, v. dep. n. *delay, hesitate*
cūra, ae, f. *care; object of care*
Cūrētes, um, m. plur. priests of Cybele in Crete. See 150 n. (Κουρῆτες)
cūro, āre, āvi, ātum, v. a. *pay attention to, care for*
currus, ūs, m. *chariot; team of horses*
cursus, ūs, m. *course*
curvo, āre, āvi, ātum, v. a. *make bend, curve*
curvus, a, um, adj. *winding*
custōdia, ae, f. *acting as* custos or *sentry; watch, guardianship*

custos, ōdis, m. and f. *guardian, sentry*

Cyclops, ōpis, m. one of the giants who worked in the smithy of Vulcan, and forged the thunderbolts of Jupiter

cymbălum, i, n. *cymbal*

Cȳmŏdŏce, ēs, f. a Nymph

Cȳrēnē, ēs, daughter of Peneus, and mother of Aristaeus

daedălus, a, um, adj. *cunningly wrought*. See 179 n.

[daps] **dăpis**, f. *feast*; not in nom. sing. and usually in plur.

dē, prep. with abl. *down from, from*

dĕa, ae, f. *goddess*

dēcēdo, ĕre, cessi, cessum, v. n. *withdraw, depart*; with dat. 23, *withdraw from the presence of, retire from*

dēcŭtio, ĕre, cussi, cussum, v. a. *shake off* (de. quatio)

dēdo, ĕre, dĭdi, dĭtum, v. a. *give up to, consign*

dēfessus, a, um, adj. *wearied out* (part. of defetiscor)

defĭcio, ĕre, fēci, fectum, v. n. and a. *fail; leave helpless*

dēformis, e, adj. *misshaped*

deformo, āre, āvi, ātum, v. a. *disfigure*

defrŭtum, i, n. *wine-syrup*, made by boiling down wine (= defervitum)

defungor, i, functus sum, v. dep. with abl. *finish, have done with.* defunctus vita, *dead*

deindĕ, adv. *next, then*

Dēĭŏpaea, ae, f. a Nymph

dēlĭgo, ĕre, lēgi, lectum, v. a. *choose out*

dēlūbrum, i, n. *shrine*

dēmentia, ae, f. *madness* (de. mens)

dēmitto, ĕre, mīsi, missum, v. a. *let down, let hang down*

dēmum, adv. *at last*

dēnĭquĕ, adv. *at last*

densus, a, um, adj. *thick, frequent; in crowds*

dēpasco, ĕre, pāvi, pastum, v. a. *graze upon, feed on*

dēpōno, ĕre, pŏsui, pŏsĭtum, v. a. *lay aside*

deprendo, ĕre, prendi, prensum, v. a. *overtake, surprise*

descendo, ĕre, di, sum, v. n. *descend* (de. scando)

dēsĕro, ĕre, sĕrui, sertum, v. a. *desert, abandon*

dēsertus, a, um, adj. *lonely, desert*

dēsĭdĭa, ae, f. *sloth* (deses, *sitting down*)

dēsĭno, ĕre, sīvi or ĭi, sĭtum, v. n. *cease*

dētĕrior, us, comp. adj., superl. deterrimus, *worse*

dētrăho, ĕre, traxi, tractum, v. a. *drag down*

dĕus, i, m. *god*, gen. plur. deum or deorum

dēvĕho, ĕre, vexi, vexum, v. a. *carry down*

dēvolvo, ĕre, vi, vŏlūtum, v. a. *roll down*, *wind off*
dico, ĕre, dixi, dictum, v. a. *point out in speech*, *say*, *tell of*. dictu, 554, supine, *in telling*, *to tell of* (δείκνυμι)
Dictaeus, a, um, adj. *connected with Dicte*, a mountain in Crete
dĭes, diēi, m. and f. in sing., in plur. m. *day* (root DIV = 'bright')
differo, ferre, distŭli, dīlātum, v. a. *carry apart*, *plant apart* (dis. fero)
diffundo, ĕre, fūdi, fūsum, v. a. *shed over*, *bathe*
dīlābor, i, lapsus sum, v. dep. n. *slip away*
dīrĭpio, ĕre, rĭpui, reptum, v. a. *tear asunder*, *to pieces* (dis. rapio)
dīrus, a, um, adj. *dreadful*
Dis, Dītis, m. a name of Pluto, the god of the lower world
discēdo, ĕre, cessi, cessum, v. n. *part asunder*
discerpo, ĕre, psi, ptum, v. a. *pluck asunder* (dis. carpo)
discordĭa, ae, f. *discord*
discurro, ĕre, curri, cursum, v. n. *run apart*, *divide*
dispergo, ĕre, si, sum, v. a. *scatter on all sides* (dis. spargo)
distendo, ĕre, tensi, tensum or tentum, v. a. *stretch out*, *extend*
distŭli. See differo
dīversus, a, um, adj. *turned in different ways*; *apart*
dīvīnus, a, um, adj. *divine*
dīvus, i, m. *the bright one*, *god*, gen. plur. divom. See dies.
do, dăre, dĕdi, dătum, v. a. *give*. dare terga, *fly*. se dare, 528, *fling himself* (δίδωμι)
dŏlus, i, m. *craft*, *wile*
dŏmo, āre, ŭi, ĭtum, v. a. *subdue*; *make mellow*
dŏmus, ūs, f. *house* (δόμος)
dōnec, conj. *until*
dōnum, i, n. *gift*
drăco, ōnis, m. *serpent* (δράκων)
Drȳas, ădis, f. *Dryad*, *wood-nymph* (δρῦς, 'oak')
Drȳmo, ūs, a Nymph
dŭbĭto, āre, āvi, ātum, v. n. *hesitate*
dŭbĭus, a, um, adj. *doubtful*
dūco, ĕre, duxi, ductum, v. a. *lead*, *bring*; *pass* of time, 207
ductor, ōris, m. *leader*
dulcēdo, ĭnis, f. *sweetness*
dulcis, e, adj. *sweet*, *dear*
dum, conj. *whilst*; with subj. *until*, *provided that*
dūrus, i, adj. *hard*, *unyielding*
dux, dŭcis, m. *leader*

e or ex, prep. with abl. *out of*
ēdo, ĕre, edĭdi, edĭtum, v. a. *bring forth*
ēdūco, ĕre, duxi, ductum, v. a. *lead out*
ēdūrus, a, um, adj. *very hard*
effero, fĕrre, extŭli, ēlātum, v. a. *raise up from*
effervo, ĕre, no perf. or sup. *boil over*, *swarm forth*

efflŭo, ĕre, fluxi, fluxum, v. n. *flow forth*
effŏdio, ĕre, fōdi, fossum, v. a. *dig out*
effor, āri, ātus sum, v. dep. a. *say, utter*
effundo, ĕre, fūdi, fūsum, v. a. *pour forth.* effusus, 492, *squandered, lost*
ēgi, perf. of ago
ĕgŏ, mĕi, pers. pron. *I* (ἐγώ)
ēlĭgo, ĕre, lēgi, lectum, v. a. *choose out* (ex. lego)
ēlūceo, ēre, luxi, no sup. v. n. *shine out*
ēlūdo, ĕre, lūsi, lūsum, v. a. *baffle, mock*
Ēmăthia, ae, f. a district of Macedonia
ēmitto, ĕre, mīsi, missum, v. a. *send out*
ēn, interj. *lo! behold!*
ĕnim, conj. *for*
Ĕnīpēūs, ei, a river of Thessaly, flowing into the Peneus
ĕo, īre, īvi or ĭi, ĭtum, v. n. *go, come* (εἶμι)
Ĕphȳre, ēs, f. a Nymph
ĕpŭlae, arum, f. plur. *banquet*
ĕquĭdem, adv. *indeed, truly*
ĕquus, i, m. *horse* (ἵππος)
Ĕrĕbus, i, m. the god of darkness; *the lower world* (Ἔρεβος)
ergō, adv. *therefore*
Ērĭdănus, i, m. *the Po,* a river in N. Italy
ērĭpio, ĕre, ui, ereptum, v. a. *pluck off*
erro, āre, āvi, ātum, v. n. *wander*
ērumpo, ĕre, rupi, ruptum, v. a. and n. *cause to burst forth; burst forth*
ērŭo, ĕre, ŭi, ŭtum, v. a. *root up*
esca, ae, f. *food*
et, conj. *and.* et ... et, *both ... and*
ĕtĭam, conj. *also*
ĕtĭamnum, conj. *still, even then*
Eumĕnĭdes, um, f. *the kindly goddesses,* a euphemism for *the Furies* (Εὐμενίδες)
Euphrātes, is, m. a river flowing into the Persian Gulf
Eurus, i, m. the East wind (Εὖρος)
Eurȳdĭce, ēs, f. wife of Orpheus
ēvādo, ĕre, vasi, vasum, v. n. and a. *escape, escape from*
ēventus, ūs, m. *issue*
ēvolvo, ĕre, vi, vŏlūtum, v. a. *unroll, unfold*
exăcuo, ĕre, ŭi, ūtum, v. a. *sharpen*
examen, inis, n. *that which is led out, swarm* (= exagimen, τὸ ἐξαγόμενον)
excĭdo, ĕre, cĭdi, no sup. v. n. *fall out, slip out*
excĭpio, ĕre, cepi, ceptum, v. a. *take in turn; wait for*
excĭto, āre, āvi, ātum, v. a. *rouse up; build*
exclūdo, ĕre, si, sum, v. a. *shut out* (ex. claudo)
excūdo, ĕre, cūdi, cūsum, v. a. *hammer out, fashion, forge*
excursus, ūs, m. *running out, sally*

exĕdo, ĕre, ēsi, ēsum, v. a. *eat out.* exesus, *eaten out, hollow*
exemplum, i, n. *example, precedent*
exeo, īre, īvi or ii, ĭtum, v. n. *go out*
exerceo, ēre, cui, cĭtum, v. a. *keep busy; harass, vex*
exhaurio, īre, si, haustum, v. a. *drain out, exhaust*
exĭgŭus, a, um, adj. *scanty*
exĭmius, a, um, adj. *chosen out, choice* (eximo)
exĭtĭum, ii, n. *destruction*
expĕdio, īre, īvi or ĭi, ītum, v. a. *disentangle; make clear, describe* (ex. pes)
expĕrĭentia, ae, f. *trial, experience; knowledge*
expĕrior, īri, expertus sum, v. dep. a. *make trial of, experience*
expleo, ēre, ēvi, ētum, v. a. *fill up*
exporto, āre, āvi, ātum, v. a. *carry out*
exsĕquor, i, sĕcūtus sum, v. a. *follow out, accomplish; relate in order*
exsulto, āre, āvi, ātum, v. n. *leap up, gambol*
exterreo, ēre, ui, ĭtum, v. a. *terrify*
extrēmus, a, um, superl. adj. *outmost, furthest, latest* (extra)
extundo, ĕre, tūdi, tūsum, v. a. *hammer out, forge*

făcesso, ĕre, cessi, ītum, v. a. *do busily, perform eagerly*
făcies, ēi, f. *form, shape*
făcĭlĕ, adv. *easily*
făcĭlis, e, adj. *easy; easily yielding*
făcio, ĕre, fēci, factum, v. a. *make, do;* passive, fīo, fĭĕri, factus sum, *am made, become*
făcultas, ātis, f. *chance, opportunity;* with gen. *chance of attacking or securing* 437
fāgus, i, f. *beech-tree*
fallācia, ae, f. *deceit, trick*
fallo, ĕre, fĕfelli, falsum, v. a. and n. *deceive, escape notice of; lie hid* (σφάλλω)
falx, falcis, f. *sickle; pruning-knife*
fāma, ae, f. *report* (φήμη)
fămes, is, f. *hunger*
fas, indecl. n. that which is *right* in the sight of heaven. fas (est), with inf. 358, *it is lawful*
fascis, is, m. *burden*
fātum, i, n. *fate, destiny* (fari)
fauces, ĭum, f. plur. *jaws; narrow entrance; narrow channel* (of river)
făvus, i, m. *honey-comb*
fēcundo, āre, āvi, ātum, v. a. *make fertile*
fēlix, īcis, adj. *happy; fruitful*
fĕnestra, ae, f. *window*
fĕra, ae, f. *wild beast*
fĕrax, ācis, adj. *fruitful*
fero, ferre, tŭli, lātum, v. a. *bear, bring, produce, carry* (φέρω)
ferrūgĭnĕus, a, um, adj. *of the colour of iron rust* (ferrugo)

ferrum, i, n. *iron*
fertīlis, e, adj. *productive* (fero)
ferveo, ēre, ferbui, no sup. v. n. *am aglow*
fessus, a, um, adj. *weary*
festīno, āre, āvi, ātum, v. n. *hasten*
fētus, ūs, m. *offspring*
fētus, a, um, adj. *pregnant; prolific* (cf. femina)
fīdes, ĕi, f. *good faith, loyalty*
fīgo, ĕre, fixi, fixum, v. a. *fix, plant*
fingo, ĕre, nxi, fictum, v. a. *shape, mould*
fīnis, is, m. *end*
firmo, āre, āvi, ātum, v. a. *strengthen, confirm*
flamma, ae, f. *flame* (φλέγω)
flāveo, ēre, no perf. or sup. *am yellow* or *of golden hue*
flāvus, a, um, adj. *yellow, golden*
flecto, ĕre, xi, xum, v. a. *bend; persuade*
flĕo, ēre, ēvi, ētum, v. n. *weep*
flōreo, ēre, ui, no sup. v. n. *blossom, flourish*
flos, flōris, m. *flower*
fluctus, ūs, m. *wave*
flŭentum, i, n. *stream*
flūmen, ĭnis, n. *river*
flŭvius, ii, m. *river*
fŏcus, i, m. *hearth*
foedus, ĕris, n. *treaty, covenant* (fides)
fŏlium, ii, n. *leaf* (φύλλον)
follis, is, m. *bellows*
fons, tis, m. *fountain; spring-water* 376
forceps, cĭpis, m. *pair of tongs, pincers*
fŏris, is, f. *door*
forma, ae, f. *shape*
formīdo, ĭnis, f. *terror*
fornax, ācis, f. *furnace*
fors, fortis, f. *chance.* forte, as adv. *by chance, perchance*
forsĭtăn, adv. *perhaps*
fortūna, ae, f. *fortune* (fero)
fortunātus, a, um, adj. *fortunate*
fŏrus, i, m. *gangway.* See 250n.
fŏveo, ēre, fōvi, fōtum, v. a. *keep warm, cherish; rinse*
fragmentum, i, n. *broken piece* of anything
frăgor, ōris, m. *sound of breaking, crash*
frāgrans, ntis, adj. *sweet-scented*
frango, ĕre, frēgi, fractum, v. a. *break, shatter* (ῥήγνυμι)
frĕmĭtus, ūs, m. *murmuring, buzzing*
frendo, ĕre, no perf. fresum or fressum, v. n. *gnash with the teeth*
frēno, āre, āvi, ātum, v. a. *hold with reins, curb*
frĕquens, ntis, adj. *in crowds*
frīgĭdus, a, um, adj. *cold*
frīgus, ŏris, n. *cold* (ῥῖγος)
frondeo, ēre, no perf. or sup. v. n. *am in leaf*
frondĕus, a, um, adj. *leafy*
frondōsus, a, um, adj. *full of leaves*
frons, dis, f. *foliage*
frons, tis, f. *forehead*
frustrā, adv. *in vain*
frux, frūgis, f. rare in sing., usually in plur. fruges, *fruits of the earth, crops*

fūco, āre, āvi, ātum, v. a. *dye*
fūcus, i, m. *rock-lichen*, used as a red dye and as rouge. See 39 n. (φῦκος)
fūcus, i, m. *drone*
fŭga, ae, f. *flight*
fŭgio, ĕre, fūgi, fŭgĭtum, v. a. and n. *flee, hurry ; flee from* (φεύγω)
fulgor, ōris, m. *brightness*
fulmen, ĭnis, n. *lightning ; thunderbolt*
fulmĭno, āre, ‒ ‒ ātum, v. n. *lighten, thunder*
fulvus, a, um, adj. *tawny*
fūmus, i, m. *smoke*
fundāmen, ĭnis, n. *foundation*
fundo, ĕre, fūdi, fusum, v. a. *pour ; spread out* 275
fūnus, ĕris, n. *funeral*
fur, fūris, m. *thief* (φώρ)
fŭror, ōris, m. *madness*
furtum, i, n. *theft, deceit*
fūsus, i, m. *spindle*

Gălaesus, i, m. river in Calabria near Tarentum
galbănĕus, a, um, adj. *of galbanum*, the resinous sap of a Syrian plant
galla, ae, f. *gall-nut, oak-apple*
garrŭlus, a, um, adj. *chattering, twittering*
gaudeo, ēre, gāvīsus sum, v. n. *rejoice* (γηθέω)
gĕlĭdus, a, um, adj. *cold, chilly*
gĕmĭnus, a, um, adj. *twin-born* ; in plur. *twain*, used of two things of which there are a pair 300, 371
gĕmĭtus, ūs, m. *groan*
gĕmo, ĕre, ui, ĭtum, v. n. *groan*
gĕnĕro, āre, āvi, ātum, v. a. *produce*
gĕnĕtrix, trīcis, f. *mother* (gigno)
gĕnĭtor, ōris, f. *father, sire*
gens, tis, f. *race, family*
gĕnus, ĕris, n. *race* (γένος)
germāna, ae, f. *own sister*
gĕro, ĕre, gessi, gestum, v. a. *carry ; carry on, do*
Gĕtae, ārum, m. a tribe in Thrace
gigno, ĕre, gĕnui, gĕnĭtum, v. a. *bring forth* (γίγνομαι)
glăcies, ēi, f. *ice*
glans, dis, f. *acorn* (βάλανος)
glaucus, a, um, adj. *light blue, gray*. See 451 n. (γλαυκός, γλαύξ, 'owl')
glŏmĕro, āre, āvi, ātum, v. a. *roll into a ball, gather together*
glōria, ae, f. *glory* (κλέος)
glūten, ĭnis, n. *glue*. See 39 n.
grāmen, ĭnis, n. *grass*
grandaevus, a, um, adj. *of great age, aged*
grandis, e, adj. *great, big*
grando, ĭnis, f. *hail*
grātus, a, um, adj. *pleasing*
grăvĕolens, ntis, adj. (really two words), *strong-smelling*
grăvĭdus, a, um, adj. *heavy; teeming*
grăvis, e, adj. *heavy, overpowering;* of smell, *strong ;* of sound, *deep* 260 (βαρύς)
grăvĭter, adv. *heavily, angrily*
gressus, ūs, m. *step*

gurges, ĭtis, m. *whirlpool; sea*
gutta, ae, f. *drop*

hăbeo, ēre, ŭi, ĭtum, v. a. *have, hold.* habendi, *of having, of possessing wealth*
hăbĭlis, e, adj. *that is easily handled, suitable for action, supple*
haedus, i, m. *kid*
hālo, āre, āvi, ātum, v. n. *breathe, am fragrant*
hărena, ae, f. *sand; soil, loam*
hărundĭnĕus, a, um, adj. *made of reeds*
hărundo, ĭnis, f. *reed*
haud, adv. *not.* haud quaquam, *not by any means*
haurio, ire, hausi, haustum, v. a. *drink up; consume*
haustus, ūs, m. *draught*
Hebrus, i. m. a river in Thrace
hĕdĕra, ae, f. *ivy*
Hellespontĭăcus, a, um, connected with the Hellespont (Ἕλλης πόντος, 'the Dardanelles')
herba, ae, f. *herb, grass*
hēros, ōis, m. *hero* (ἥρως)
heu, interj. *alas!*
hībernus, a, um, adj. *wintry*
hic, haec, hoc, demonst. pron. *this; he, she, it*
hīc, adv. *here*
hĭemps, hĭĕmis, f. *winter* (χειμών)
hinc, adv. *hence; from this cause*
hīrundo, ĭnis, f. *swallow*
hŏlus, ĕris, n. *green stuff, vegetables*
hŏmo, ĭnis, m. *man*
hŏnestus, a, um, adj. *morally good; comely, handsome*
hŏnor, ōris, m. *honour, glory*
horreo, ēre, ui, no sup. *am rough*
horrĕum, i, n. *granary*
horrĭbĭlis, e, adj. *dreadful*
horrĭdus, a, um, adj. *rough, bristling; unsightly*
hortor, āri, ātus sum, v. dep. a. *encourage*
hortus, i, m. *garden* (χόρτος)
hospĭtĭum, ii, n. *hospitality*, the place where guests (hospites) are welcomed or the welcome they receive
hostis, is, m. and f. *enemy* (originally *stranger*, cf. 'guest')
hūc, adv. *hither*
hūmānus, a, um, adj. *belonging to a man, human*
hŭmus, i, f. *ground*
hyăcinthus, i, m. *hyacinth*, an unknown flower. See 183 n. It was said to have sprung from the blood of a beautiful youth Hyacinthus, and to have borne a Υ on its leaves (ὑάκινθος)
hўălus, i, m. *glass, crystal* (ὕαλος)
Hўdaspes, is, m. a tributary of the Indus, *the Jelum*
hўdrus, i, m. *water-snake* (ὕδρος)
hўmĕnaeus, i, m. *marriage-song; marriage* (ὑμέναιος)
Hўpănis, is, m. a river in Sarmatia, *the Bog*

Hȳperbŏreus, a, um, adj. *Hyperborean*, connected with a people of that name said to dwell 'beyond the N. wind' (ὑπέρ Βορέου)

iăceo, ēre, ŭi, ĭtum, v. n. *lie down*

iăcio, ĕre, iēci, iactum, v. a. *hurl, fling; stake, place*

iacto, āre, āvi, ātum, v. freq. a. *keep tossing*

iactus, ūs, m. *fling, leap*

iam, adv. *by this time, already, soon*

ĭbĭ, adv. *there, then*

Īda, ae, f. a mountain near Troy, famous for its pines

īdem, ĕădem, ĭdem, pron. *the same*

ignāvus, a, um, adj. *lazy, slothful*

ignĕus, a, um, adj. *fiery*

ignis, is, m. *fire, flame*

ignōbĭlis, e, adj. *not famous; humble, lowly; low-growing* (in. nobilis)

ignosco, ĕre, nōvi, notum, v. a. *overlook, pardon* (in. nosco)

ignōtus, a, um, adj. *unknown* (in. notus)

īlex, ĭcis, m. *holm-oak*

ille, a, ud, pron. demonst. *that; that famous; he, she, it*

ĭmāgo, ĭnis, f. *image; echo*

imber, bris, m. *rain, shower*

imbrex, ĭcis, f. *gutter-tile*

ĭmĭtor, āri, ātus sum, v. dep. a. *imitate, mimic* (for mimitor, cf. μιμέομαι)

īmus, a, um, superl. adj. *lowest; ima, depths* (inferus, inferior, infimus, from infra)

in (1) prep. with acc. *into, against*; (2) with abl. *in, on*

ĭnămābĭlis, e, adj. *unlovely*

ĭnānis, e, adj. *empty, vain, idle*

incautus, a, um, adj. *not taking care, heedless*

incēdo, ĕre, cessi, cessum, v. n. *advance*; with dat. 68, *come upon*

incendo, ĕre, di, sum, v. a. *burn*

incertus, a, um, adj. *uncertain*

incingo, ĕre, nxi, nctum, v. a. *gird*

incĭpio, ĕre, cēpi, ceptum, v. a. and n. *begin*

incŏlŭmis, e, adj. *uninjured, safe*

incŏquo, ĕre, coxi, coctum, v. a. *cook* or *boil in* (something)

incrĕpĭto, āre, āvi, ātum, v. freq. a. *keep making a noise at, taunt*

incrĕpo, āre, ŭi, itum, v. a. *make a noise at, chide*

incumbo, ĕre, cŭbui, cŭbĭtum, v. n. *lean on to*; with inf. *press on to do something*

incus, ūdis, f. *anvil*

Indi, orum, m. *Indians* = Ethiopians 293

indūco, ĕre, xi, ctum, v. a. *lead on*

indulgeo, ēre, lsi, ltum, v. n. with dat. *yield to, indulge in*

indŭo, ĕre, ŭi, ūtum, v. a. *clothe*
ĭnemptus, a, um, adj. *unbought*
ĭneo, īre, īvi or ĭi, ĭtum, v. a. *enter on*
ĭners, tis, adj. *inactive, sluggish ; motionless* (in. ars)
infĕrĭae, arum, f. plur. *offerings to those below* (inferi)
infero, ferre, intŭli, lātum, v. a. *bear into, carry into, advance*
influo, ĕre, fluxi, fluxum, v. n. *flow into*
ingens, tis, adj. *huge, vast*
inglōrĭus, a, um, adj. *dishonoured*
ingrĕdior, grĕdi, gressus sum, v. dep. a. *enter*
ingressus, ūs, m. *advance, beginning*
ĭnhĭo, āre, āvi, ātum, v. n. *gape, yawn at* (in. hio, χαίνω)
ĭnĭmīcus, a, um, adj. *unfriendly, hostile*
ĭnīquus, a, um, adj. *unfair, unequal, cruel* (in. aequus)
inmānis, e, adj. *huge, monstrous*
inmemor, ŏris, adj. *unmindful*
inmensus, a, um, adj. *unmeasured, vast* (in. metior)
inmergo, ĕre, mersi, sum, v. a. *plunge into*
inmisceo, ēre, ui, mixtum or mistum, v. a. *mingle with.* se inmiscere, *force himself among, intrude*
inmītis, e, adj. *not gentle, cruel*
inmortālis, e, adj. *immortal*
inmūnis, e, adj. *uncontributing.* See 244 n.
inmurmŭro, āre, āvi, ātum, v. n. *sigh among*
innātus, a, um, adj. *inborn*
innuptus, a, um, adj. *unwedded*
inpar, ăris, adj. *unequal*
inpello, ĕre, pŭli, pulsum, v. a. *drive on*
inpendeo, ēre, no perf. or sup. v. n. *overhang*
inplecto, ĕre, xi, xum, v. a. *entwine*
inpleo, ēre, ēvi, ētum, v. a. *fill*
inplūmis, e, adj. *without feathers, unfledged*
inpōno, ĕre, pŏsui, pŏsĭtum, v. a. *place on*
inquam, v. defect., 3rd pers. sing. inquit, *say*
inrĭgo, āre, āvi, ātum, v. a. *water ; lead on* (of water brought by irrigation) 115
inrĭguus, a, um, adj. *watering, moisture-bringing*
inrĭtus, a, um, adj. *unaccomplished, vain* (in. ratus)
insignis, e, adj. *marked out, conspicuous*
insincērus, a, um, adj. *not pure; growing corrupt, decaying*
inspīro, āre, āvi, ātum, v. a. *breathe into*
instăbĭlis, e, adj. *not standing firm, fickle*
insulto, āre, āvi, ātum, v. n. *trample on*, with dat.
intactus, a, um, adj. *untouched*

intĕger, gra, grum, adj. *untouched; whole* (in. tango)
intĕgro, āre, āvi, ātum, v. a. *renew, repeat afresh*
inter, prep. with acc. *among*
intĕrĕā, adv. *meanwhile*
interfĭcio, ĕre, fēci, fectum, v. a. *make away with, destroy*
interfundo, ĕre, fūdi, fūsum, v. a. *pour between*
intĭbum, i, n. *endive*
intĭmus, a, um, superl. adj. *inmost* (intra)
intorqueo, ēre, rsi, rtum, v. a. *roll at* or *upon*
intrā, prep. with acc. and adv. *within*
ĭnumbro, āre, āvi, ātum, v. n. and a. *overshadow*
invălĭdus, a, um, adj. *powerless*
inventum, i, n. *thing found out, discovery* (invenio)
invĭgĭlo, āre, āvi, ātum, v. n. with dat. *keep watch over*
invīsus, a, um, adj. with dat. *hateful to* (invideo)
invīto, āre, āvi, ātum, v. a. *invite*
ipse, a, um, pron. *self; him-, her-, itself; very; of one's own accord*
īra, ae, f. *anger*
is, ĕa, id, demonst. pron. *this, that*
ĭtă, adv. *so, thus*
ĭter, ĭtĭnĕris, n. *way, journey, road* (eo)
ĭtĕrum, adv. *a second time*
iŭbeo, ēre, iussi, iussum, v. a. *bid, ordain*
iūgĕrum, i, n. *acre;* plur. declined as third decl. iugera, iugerum
iŭgŭlum, i, n. *throat*
iungo, ĕre, nxi, nctum, v. a. *join, yoke* (ζεύγνυμι)
Iuppĭter, Iŏvis, m. *Jupiter*, king of the gods (= Diu, pater; gen. = Diovis; cf. Ζεύς, Διός or ΔιϜός. Root DIV, cf. dies = 'bright')
ius, iūris, n. *law, right;* iura, *laws*
iŭvenca, ae, f. *heifer*
iŭvencus, i, m. *steer*
iŭvĕnis, is, m. *youth*
iŭventa, ae, f. *time of youth, youth*
iŭventus, ūtis, f. *youth, body of youth; 22, young bees*
Ixīŏnĭus, a, um, adj. connected with Ixion, who, for insulting Juno, was bound to an ever-revolving wheel in hell

lābor, i, lapsus sum, v. dep. n. *glide, fall to pieces*
lăbor, ōris, m. *toil, work;* of childbirth, *travail*
lăcertus, i, m. *the upper arm*
lăcertus, i, m. *lizard*
lăcrĭma, ae, f. *tear* (δάκρυον)
lăcrĭmo, āre, āvi, ātum (also lacrimor), v. n. *weep*
lăcus, ūs, m. *lake; trough*
laedo, ĕre, si, sum, v. a. *strike, hurt, injure*
laetus, a, um, adj. *glad, joyful*
laevus, a, um, adj. *on the left, unfavourable* (λαιός)

langueo, ēre, ui, no sup. *am sick, weary*
lăpillus, i, m. dim. *little stone, pebble* (lapis)
lar, lăris, m. *household god* worshipped at the family hearth; in plur. *hearth, home*
lassus, a, um, adj. *weary, worn out*
lātē, adv. *far and wide*
lătĕbrae, arum, f. plur. *hiding-place* (lateo)
lātus, a, um, adj. *broad*
lătus, ĕris, n. *side*
laxus, a, um, adj. *loose, lightly made*
lĕaena, ae, f. *lioness* (λέαινα)
lĕgo, ĕre, lēgi, lectum, v. a. *gather, collect*
lentus, a, um, adj. *sticky, soft, pliant*
Lēthaeus, a, um, adj. connected with Lethe, the river of oblivion (λήθη) in hell; *bringing forgetfulness*
lētum, i, n. *death*
lēvis, e, adj. *smooth* (λεῖος)
lĕvis, e, adj. *light, light-armed* (= legvis, ἐλαχύς)
lex, lēgis, f. *law, condition*
lībo, āre, āvi, ātum, v. a. *take a portion of, taste, sip; offer a portion of as a libation*
lībro, āre, āvi, ātum, v. a. *balance*
lĭcet, ēre, uit or lĭcĭtum est, v. impers. *it is lawful*
Lĭgēa, ae, f. a Nymph
līlĭum, ii, n. *lily* (λείριον)
līmen, ĭnis, n. *threshold*
līmus, i, m. *mud*
lingua, ae, f. *tongue*
lĭno, ĕre, lēvi, lĭtum, v. a. *daub, smear*
linquo, ĕre, līqui, lictum, v. a. *leave*
lĭquĕfacio, ĕre, fēci, factum, v. a. *make liquid, melt*
lĭquens, ntis, adj. *fluid, flowing*
lĭquĭdus, a, um, adj. *liquid; transparent, bright*
lītus, ŏris, n. *shore*
lĭtus, past part. of lino
lŏcus, i, m. *place;* plur. loci or loca
longē, adv. *afar, far off.* longius, *very far*, 192
lŏquor, i, lŏcutus sum, v. n. and a. *speak, say*
lūcĭfŭgus, a, um, adj. *avoiding the light* (lux. fugio)
Lūcīna, ae, f. the goddess that brings to the light, the goddess of childbirth
luctus, ūs, m. *lamentation*
lūcus, i, m. *grove*
lūdo, ĕre, si, sum, v. n. and a. *play; write playfully*
lūdus, i, m. *play*
lūmen, ĭnis, n. *light; eye* (= lucmen)
lŭo, ĕre, lŭi, lŭĭtum and lūtum, v. a. *wash, cleanse; expiate* (λούω)
lŭpus, i, m. *wolf* (λύκος)
lustro, āre, āvi, ātum, v. a. *traverse; roam over*
lux, lūcis, f. *light; life*
Lȳcaeus, i, m. a mountain in Arcadia
Lȳcōrĭas, ădis, f. a Nymph

Lȳcus, i, m. a river in Colchis
Lȳdĭa, ae, f. a district in Asia Minor, S. of Mysia and N. of Caria

măcĭes, ēi, f. *leanness*
macto, āre, āvi, ātum, v. a. *sacrifice*
măcŭla, ae, f. *spot*
Maecēnas, ātis, m. C. Cilnius, of Etrurian descent, the principal minister of Augustus in civil affairs; patron of Horace and Virgil; died B.C. 23
Maeŏnius, a, um, adj. *belonging to Maeonia*, a district afterwards called Lydia, in Asia Minor
maereo, ēre, no perf. or sup. v. n. *mourn*
maestus, a, um, adj. *mournful*
măgis, comp. adv., superl. maxime, *more.* magis magis, *more and more*
măgister, tri, m. *master, teacher*
magnănĭmus, a, um, adj. *great-souled*
magnus, a, um, adj., comp. māior, superl. maximus, *great;* of sound, *loud*, 76, 439 (μέγας)
mānĕ, adv. *in the morning*
Mānes, ium, m. *ghosts, the shades; the powers of the lower world*
mănĭca, ae, f. *handcuff*
mansuesco, ĕre, suēvi, suētum, v. incept. n. *become tame, gentle* (manu. suetus)
mantēle, is, n. *a cloth for the hands, napkin* (manus)
mănus, ūs, f. *hand*
mărĕ, is, n. *sea*
marmŏrĕus, a, um, adj. *like marble, marble* (μαρμαίρω)
Mars, tis, m. god of war (short form of Mavors)
martĭus, a, um, adj. *warlike, martial*
massa, ae, f. *mass, lump*
māter, tris, f. *mother.* Mater, 64, *The Great Mother*, Cybele; see note (μήτηρ)
māternus, a, um, adj. *belonging to a mother*
mātūrus, a, um, adj. *ripe*
Māvortius, a, um, adj. *martial.* See Mars
mĕdĭco, āre, āvi, ātum, v. a. *doctor, drug, medicate*
mĕdĭus, a, um, adj. *in the middle; half* 426. in medium, 157, *into the midst, into the common stock* (μέσος)
Mēdus, a, um, adj. *Median*, but put loosely = *Persian*
mel, mellis, n. *honey* (μέλι)
mĕlior, us. See bonus.
mĕlisphyllum, i, n. *balm.* See 63 n.
Mella, ae, f. a river in Cisalpine Gaul, near Mantua
membrum, i, n. *limb.* (μέρος)
mĕmĭni, isse, v. defect. *remember* (mens)
mĕmor, ŏris, adj. *mindful, mindful of* (with gen.)
mĕmŏro, āre, āvi, ātum, v. a. *recount*; memorandus, *noteworthy*
mens, tis, f. *mind*

mensa, ae, f. *table*
mensis, is, m. *month* (metior = 'that which measures time')
merces, ēdis, f. *wages, reward*
mĕrĭtum, i, n. *desert* (mereo)
mĕrops, ŏpis, f. *the bee-eater*. See 13 n.
messis, is, f. *harvest* (meto)
mĕtior, īri, ītus sum, v. dep. a. *measure; measure out, traverse*
mĕto, ĕre, messui, messum, v. a. *mow, reap; harvest*
mĕtuo, ĕre, ŭi, (ūtum), v. a. *fear*; metuendus, *to be dreaded*
mĕus, a, um, poss. adj. *my, mine*
mille, indecl. subst. and adj. *a thousand*; milia, always subst. *thousands*
Mĭnerva, ae, f. goddess of learning and industry
mĭnistro, āre, āvi, ātum, v. a. *lend, supply*
mĭnor. See parvus
mīrābĭlis, e, adj. *wonderful*
mīror, āri, ātus sum, v. dep. a. *wonder at*
mīrus, a, um, adj. *wonderful*
misceo, ēre, ui, mistum or mixtum, v. a. *mix*. miscentur, 76, 311, *throng, swarm* (μίγνυμι)
mĭser, ĕra, ĕrum, adj. *wretched*
mĭsĕrābĭlis, e, adj. *pitiable*
mĭsĕror, āri, ātus sum, v. dep. a. *pity*
mitto, ĕre, mīsi, missum, v. a. *send; conduct*
mŏdus, i, m. *manner; measure* 236. quo ... modo, 120, 284 *in what manner, how*
moenia, ium, n. plur. *walls, battlements* (munio)
mōlĭor, īri, itus sum, v. a. *do with effort; wield with effort* (moles)
mollis, e, adj. *soft*; 137, the exact force is uncertain, (?) *delicate*
mons, tis, m. *mountain*
monstro, āre, āvi, ātum, v. a. *show, point out*
monstrum, i, n. *prodigy* (moneo)
mŏra, ae, f. *delay*
morbus, i, m. *disease*
mŏrior, mŏri, mortuus sum, v. dep. n. *die*
mŏror, āri, ātus sum, v. dep. n. *delay*. morantes, *loiterers*
mors, tis, f. *death*
morsus, ūs, m. *bite* (mordeo)
mortālis, e, adj. *mortal*
mos, mōris, m. *custom*; in plur. *character*
mōtus, ūs, m. *movement; commotion; passion* 68
mŏveo, ēre, mōvi, mōtum, v. a. *move; affect* 505
mox, adv. *soon*
mulceo, ēre, si, sum, v. a. *soothe, charm*
multus, a, um, adj.; superl. plūrĭmus, *much*. multa nocte, *late in the evening*
mūnio, īre, īvi or ii, ītum, v. a. *fortify, build*
mūnus, ĕris, n. *office, duty; gift, tribute*

Mūsa, ae, f. *Muse*, one of the nine Muses who were goddesses of poetry, music, and the arts (Μοῦσα = Μονσα, cf. *mens*)
muscus, i, m. *moss*
musso, āre, āvi, ātum, v. n. *hum, buzz*
mūto, āre, āvi, ātum, v. a. *change*
myrtus, ūs, f. *myrtle*
Mysus, a, um, adj. belonging to Mysia, a country in the N.W. of Asia Minor

nam, namquĕ, conj. *for*
nanciscor, i, nactus sum, v. dep. a. *obtain, find*
Năpaeae, arum, f. *Nymphs of the dells* (Ναπαῖαι. νάπη)
Narcissus, i, m. a beautiful youth who fell in love with his own image in a fountain, pined to death through grief, and was changed into a flower. See 122 n.
nāris, is, f. *nostril*
narro, āre, āvi, ātum, v. a. *relate*
nascor, i, nātus sum, v. dep. n. *am born*. nascentem, 224, *at birth*
năto, āre, āvi, ātum, v. n. *swim*
nātūra, ae, f. *nature*
nātus, i, m. *son* (past part. of nascor)
nauta, ae, m. *sailor* (navis, ναύτης)
nē, conj. *that ... not; lest*
nĕbŭla, ae, f. *mist* (nubes)
nec. See neque
nectar, ăris, n. *nectar*, the drink of the gods
necto, ĕre, nexui, nexum, v. a. *entwine*
Neptūnus, i, m. the god of the sea; *the sea*
nĕquĕ, or nĕc, conj. *neither, nor*
nēquīquam, adv. *in vain*
Nērĕūs, ei and ĕos, m. a sea-god, father of the Nereids
nervus, i, m. *sinew, bowstring* (νεῦρον)
Nēsaeē, ēs, f. a Nymph
nescio, īre, īvi or ĭi, ītum, v. a. *not to know*. nesciŏ qui, quae, quod, as one word, *I know not what, some mysterious* 55
nescĭus, a, um, adj. *ignorant;* with inf. *not knowing how to*
nēvĕ or neu, conj. in prohibitions, *nor, and lest*
nex, nĕcis, f. *violent death, execution*
nī = nĭsĭ, conj. *unless*
nīdus, i, m. *nest; young birds in the nest, nestlings*
nĭger, gra, grum, adj. *black*
Nīlus, i, m. the river of Egypt
nĭtĭdus, a, um, adj. *shining*
nĭvālis, e, adj. *snowy* (nix)
nixus, ūs, m. *pains* of childbirth, *travail*
no, nāre, nāvi, no sup. *swim, float*; 506, of being carried in a boat, *voyage*
nocturnus, a, um, adj. *by night*
nōmen, ĭnis, n. *name* (nosco)
non, adv. *not*
nōnus, a, um, adj. *ninth* (novem)

nosco, ĕre, nōvi, nōtum, v. incept. a. *begin to learn, learn*; in perf. *know* (γιγνώσκω)
noster, tra, trum, poss. pron. *our*
nōtus, a, um, adj. *well-known*
nŏvĭens, adv. *nine times*
nŏvus, a, um, adj. *new* (νέος)
nox, ctis, f. *night, darkness* (νύξ)
nūbes, is, f. *cloud* (νέφος)
nūbĭla, orum, n. plur. *clouds*
nullus, a, um, adj. *not any, none* (ne. ullus)
nūmen, ĭnis, n. *nod*, the sign of divine will; *deity*
nŭmĕro, āre, āvi, ātum, v. a. *count; recount, relate*
nŭmĕrus, i, m. *number.* in numerum, 175, *to measure, in time.* For in numerum, 277, see note
nunquam, adv. *never* (ne. unquam)
nusquam, adv. *nowhere*
Nympha, ae, f. *a Nymph;* half-divine beings who haunted seas, rivers, and groves

o, interj. *oh! O!*
ob, prep. with acc. *on account of*
ŏbex, ŏbĭcis or ōbĭcis, m. and f. *that which is put in the way; bar, barrier* (ob. iacio)
obicĭo, ĕre, iēci, iectum, v. a. *throw in front; place across as a barrier*
obiecto, āre, āvi, ātum, v. a. *fling in front* or *as a protection*
oblātus, see offero
oblīquus, a, um, adj. *cross-wise, slanting*
obnitor, i, nixus sum, v. dep. n. *struggle in opposition; stand firm* in combat
obscūrus, a, um, adj. *dusky, dark*
observo, āre, āvi, ātum, v. a. *watch*
obstruo, ĕre, struxi, structum, v. a. *block* or *build up*
obstŭpesco, ĕre, stupui or stĭpui, no sup. v. incept. n. *become amazed*
obsum, esse, fui, v. n. *am harmful*
obvĭus, a, um, adj. *in the way; meeting*
occŭpo, āre, āvi, ātum, v. a. *seize on; seize on quickly*
Ōcĕănītis, ĭdis, f. *ocean-nymph*
Ōcĕănus, i, m. the stream that flows round the world; *ocean;* personified, *Ocean*
ŏcŭlus, i, m. *eye*
ŏdor, ōris, m. *smell, scent* (ὄζω)
ŏdōrātus, a, um, adj. *sweet-scented*
Oeagrĭus, a, um, adj. *of Oeagrus*, father of Orpheus, and king of Thrace
Oebălĭus, a, um, adj. See 125 n.
offendo, ĕre, di, sum, v. a. *strike* or *dash against.* See 50 n.
offĕro, ferre, obtŭli, oblātum, v. a. *present, offer*
ŏlĕaster, tri, m. *wild olive*
ŏlens, ntis, adj. *smelling*

ōlim, adv. *in former times, of old; in days to come; some day.* See 421 n.
Ŏlympus, i, m. a mountain in Thessaly on which the gods were supposed to dwell; *heaven*
ōmen, ĭnis, n. *a sign of the future, omen*
omnis, e, adj. *all, every*
ŏnĕro, āre, āvi, ātum, v. a. *burden*
ŏnus, ĕris, n. *load*
oppĭdum, i, n. *town*
opportūnus, a, um, adj. *convenient, suitable*
[ops] ŏpis, f. usually in plur. opes, *wealth, treasures, riches*
ŏpus, ĕris, n. *work*
ōra, ae, f. *edge*
ōra, see os
ōrācŭlum, i, n. *oracle*
orbis, is, m. *circle; orb, course of the sun; round mass, ball* 79
Orcus, i, m. god of the lower world
ordo, ĭnis, m. *row, order.* ordine, *in order; duly*
orgĭa, ōrum, n. plur. *orgies*, mystic *revels* held in honour of Bacchus (ὄργια)
ŏrīgo, ĭnis, f. *beginning, origin*
Ōrīthyīa, ae, f. See 463 n.
orno, āre, āvi, ātum, v. a. *adorn*
ōro, āre, āvi, ātum, v. a. *entreat.* orandi, *of entreaty*
Orpheus, eī or ĕos, m. son of Oeagrus, king of Thrace, and the Muse Calliope; a divine singer, and husband of Eurydice
ortus, ūs, m. *rising* (orior)
os, ossis, n. *bone*
os, oris, n. *mouth, face; aspect*
ostendo, ĕre, di, sum and tum, v. a. *stretch in front; show* (obs. tendo)
ostĭum, ii, n. *entrance* (os)
ōtĭum, ii, contracted 564 to oti, n. *ease*
ŏvis, is, f. *sheep* (ὄις)

pābŭlum, i, n. *food* (pasco)
păciscor, i, pactus sum, v. dep. n. and a. *agree; agree on;* pactus, *ratified*
Paestum, i, n. a city of Lucania in S. Italy, formerly called Posidonia
Pallēnē, ēs, f. a peninsula of Macedonia, on the Thermaic gulf
pallens, ntis, adj. *pale*
palma, ae, f. *palm* of the hand, *hand* (παλάμη); *palm-tree*
pălūs, ūdis, f. *marsh*
Panchaeus, a, um, *of Panchaea*, a region in Arabia Felix, famous for perfumes
pando, ĕre, di, pansum or passum, v. a. *spread out*
Pangaea, orum, n. plur. a range of mountains in Macedonia. See 462 n.
păpāver, ĕris, n. *poppy*
pār, păris, adj. *equal*
parco, ĕre, pĕperci, parsum, v. n. with dat. *spare; be merciful to*
părens, ntis, m. and f. *parent* (pario)
părĭes, ĕtis, m. *partition-wall, wall*

părĭtĕr, adv. *equally*
pars, rtis, f. *part*; 159, 378, *part = some*
Parthĕnŏpē, ēs, f. an ancient name of Naples, derived from one of the Sirens who on the departure of Ulysses threw herself into the sea, and was cast ashore there.
Parthi, ōrum, m. a famous people dwelling in Parthia, a district S.E. of the Caspian. They were noted archers, and defeated Crassus, B.C. 53
parvus, a, um, adj., comp. mĭnor, superl. mĭnĭmus, *small*. minores, 180, *the younger*
pasco, ĕre, pāvi, pastum, v. a. *feed*. pascor, 181, *feed on*
passim, adv. *far and wide*, *in every direction* (pando)
passus, a, um, adj. *spread out to dry*, *dried*. See 269 n. (pando)
pastor, ōris, m. *shepherd*
pastus, ūs, m. *feeding*, *pasture*
păteo, ēre, ŭi, no sup. v. n. *am open*, *spread out*
păter, tris, m. *father*. Pater, *the great Father*, Jupiter (πατήρ)
pătior, i, passus sum, v. dep. a. *suffer*
pătria, ae, f. *fatherland*. pătrĭus, a, um, adj. *native*
pătŭlus, a, um, adj. *wide-spreading*
pauci, ae, a, plur. adj. *few*
pax, pācis, f. *peace*
pectus, ŏris, n. *breast*
pĕcus, ŏris, n. *flock*, *herd*
pĕcus, ŭdis, f. *single beast*, *animal*; in plur. *flocks*
Pellaeus, a, um, adj. connected with Pella, the capital of Macedonia
pellis, is, f. *skin*
pello, ĕre, pĕpŭli, pulsum, v. a. *drive away*
Pĕnātes, ium, m. gods of the penus or storehouse, *household gods*; *home*
pendeo, ēre, pĕpendi, no sup. v. n. *hang*
Pēnēĭus, a, um, adj. connected with the river Peneus
Pēnēus, Pēnei (disyllable), m. the chief river of Thessaly (Πηνειός)
pĕnĭtus, adv. *within*, *deep down*
penna, ae, f. *wing* (= petna, πέτομαι)
pensum, i, n. *that which is weighed out* as a daily task; the *wool* to be spun; *task* (pendo)
per, prep. with acc. *through*, *along*
pĕrăgro, āre, āvi, ātum, v. a. *roam through* (per. ager)
percŭtio, ĕre, cussi, cussum, v. a. *strike strongly*, *smite* (per. quatio)
perdo, ĕre, dĭdi, dĭtum, v. a. *destroy*
perdūco, ĕre, xi, ctum, v. a. *lead through*; *draw over*; *rub over*, *anoint*
perfundo, ĕre, fūdi, fūsum, v. a. *steep*, *drench*

pĕrhĭbeo, ēre, ŭi, ĭtum, v. a. *state*
pĕrĭmo, ĕre, ēmi, emptum, v. a. *destroy*
Persis, ĭdos, f. *Persia* (Περσίς, f. adj., γῆ being understood)
pervĕnio, īre, vēni, ventum, v. n. *come, arrive*. perventum (est) 375, *it was come* (by Aristaeus)
pes, pĕdis, m. *foot* (πούς)
pĕto, ĕre, īvi or ĭi, ītum, v. a. *seek ; make for ; aim at*
pĕtulcus, a, um, adj. *butting* (peto)
phărĕtrātus, a, um, adj. *armed with quiver*
phăsēlus, i, m. *French bean ; skiff* shaped like one. See 289 n.
Phāsis, ĭdos, m. a river of Colchis
Phĭlŏmēla, ae, f. daughter of Pandion, king of Athens, changed into a nightingale ; *nightingale*
phōca, ae, f. *seal* (φώκη)
Phrȳgĭus, a, um, adj. *belonging to Phrygia*, a district in Asia Minor near Troy
Phyllŏdŏce, es, f. a Nymph
pĭger, gra, grum, adj. *sluggish*
pingo, ĕre, nxi, pictum, v. a. *paint*
pinguis, e, adj. *fat* (παχύς)
pīnus, ūs, f. *pine-tree*
pĭrus, i, f. *pear-tree*
piscis, is, m. *fish*. Piscis or Pisces, *the Fishes*, one of the signs of the Zodiac
pix, pĭcis, f. *pitch* (πίσσα)
plāco, āre, āvi, ātum, v. a. *appease*
plāga, ae, f. *blow* (πληγή)
planta, ae, f. *cutting, young shoot, shrub*
plătănus, i, f. *plane-tree* (πλάτανος, the broad-leaved tree, cf. πλατύς)
plebs, plēbis, f. *the common folk* (opposed in Rome to the patricians)
plēnus, a, um, adj. *full*
Plias or Pleias, ădis, f. one of the Seven Stars or Pleiades (Πλειάς)
plŭo, ĕre, ŭi, no sup. v. n. *rain*
plūrĭmus, a, um, adj., superl. of multus, *very many*
plus, adv. *more*
plŭvĭa, ae, f. *rain*
pōcŭlum, i, n. *drinking-cup* (πίνω, πέπωκα)
poena, ae, f. *penalty, punishment* (ποινή)
pōmum, i, n. *fruit, apple*
pōnĕ, adv. *behind*
pōno, ĕre, pŏsui, pŏsĭtum, v. a. *place ; lay aside*
pons, tis, m. *bridge*
pontus, i, m. *sea* (πόντος)
pōpŭlĕus, a, um, adj. *belonging to the poplar, poplar*
pŏpŭlus, i, m. *people ; nation*
porta, ae, f. *gate*
portĭtor, ōris, m. *ferryman*
porto, āre, āvi, ātum, v. a. *carry*
portus, ūs, m. *harbour*
possum, posse, pŏtui, v. irreg. *am able* (potis. sum)
post, prep. with acc. and adv. *after ; hereafter*

postquam, conj. *after that*
pŏtior, us, comp. adj. *preferable, better* (potis)
pōto, āre, āvi, ātum or pōtum, v. a. and n. *drink*. potantes, 146, *revellers*
praeceps, cĭpĭtis, adj. *headlong, in headlong flight* (prae. caput)
praeceptum, i, n. *injunction, precept* (praecipio)
praeclārus, a, um, adj. *illustrious*
praescisco, ĕre, scīvi, scītum, v. incept. a. *learn beforehand*
praesēpe, is, n. *inclosure, stall* (prae. saepio)
praestans, ntis, adj. *excellent*
praetendo, ĕre, di, tum, v. a. *stretch forward, hold in front*
praetĕrĕā, adv. *besides; after that*
praetĕrĕo, īre, īvi or ĭi, ĭtum, v. n. and a. *pass by, pass over*
praetōrium, ii, n. *tent of the general* (praetor)
prātum, i, n. *meadow*
prĕcor, āri, ātus sum, v. dep. n. and a. *pray, pray to*
prĕmo, ĕre, pressi, pressum, v. a. *press, squeeze; plant firmly; confine*
prenso, āre, āvi, ātum, v. freq. a. *grasp, keep clutching* (prehendo)
[**prex**] defective noun, f., nom. and gen. sing. not found, prece and plur. common, *prayer*
Prĭāpus, i, m. See 110 n.
prīmō, adv. *at first*
primum, adv. *first, firstly*
prīmus, a, um, superl. adj. *first;* comp. prĭor
princĭpĭum, ii, n. *beginning.* principio, as adv. *in the first place*
prĭŭs, comp. adv. *sooner, first*
prō, prep. with abl. *for; for the sake of*
Procnē, ēs, f. See 15 n.
prŏcŭl, adv. *afar; at a little distance*
proderit. See prosum
prōdĭgus, a, um, adj. *prodigal, wasteful* (pro. ago)
proelium, ii, n. *battle*
proflŭo, ĕre, uxi, uxum, v. n. *flow forth*
prŏfundus, a, um, adj. *deep*
progĕnĭes, ei, f. *offspring* (pro. gigno)
prŏhĭbeo, ēre, ui, ĭtum, v. a. *forbid, prevent*
prōles, is, f. *offspring*
prŏpĕ, prep. with acc. and adv. *near, nearly*
prŏpĕro, āre, āvi, ātum, v. n. and a. *hasten; make hastily*
prŏpĭus, comp. adv. *nearer, too near to,* followed by dat. 47 (prope)
prōra, ae, f. *prow* (πρῴρα)
Prōserpĭna, ae, f. daughter of Ceres, wife of Pluto, and queen of the under world (Περσεφόνη)
prōspĭcio, ĕre, spexi, spectum, v. n. *look forth*

prōsum, prōdesse, prōfui, v. n. *am useful.* prodest, impers. *it is useful*, 267

Prōtēūs, Protei (disyllable) and Protĕos, m. a sea-god gifted with prophecy and the power of changing his shape

prōtĭnus, adv. *forthwith*

prŭīna, ae, f. *hoar-frost*, *frost*

prūnum, i, n. *plum*

Psĭthĭus, a, um, adj. the name of an unknown variety of vine, 269

pŭella, ae, f. *girl*, *maiden* (= puerula)

pŭer, ĕri, m. *boy*

pugna, ae, f. *fight* (pugnus, *fist*)

pulcher, chra, chrum, adj. *beautiful; glorious*

pulso, āre, āvi, ātum, v. freq. a. *keep striking* or *driving.* pulsans, *quivering*

pulvis, ĕris, m. *dust*

pūmex, ĭcis, m. *pumice-stone*, any water-eaten stone, or that is full of holes, 44

purpŭra, ae, f. *purple.* See 54 n. (πορφύρα)

purpŭrĕus, a, um, adj. *purple*

pūrus, a, um, adj. *pure*, *clear*

quā, adv. *where*

quaero, ĕre, sīvi, sītum, v. a. *search*, *search for ; seek to acquire*, *gain.* quaesita, 157, as subst. *gains*

quālis, e, adj. *of what sort*, *such as;* correlative of talis

quam, adv. and conj. *in what way*, *how*, *as.* ante ... quam, *before ... that*

quamvīs, conj. *although*

quandō, adv. *when.* si quando, *if at any time*

quantus, a, um, adj. *how great.* quanto (followed by tanto), *by how much.* quantum, as adv. (after tantum), 101, *as*, *as much as*

quāquĕ, two words 290, *and where*

quartus, a, um, adj. *fourth* (quattuor)

quătio, ĕre, no perf. quassum, v. a. *shake*

quattŭor, num. adj. indecl. *four* (τέτταρες)

-quĕ, conj. *and*

quercus, ūs, f. *oak*

quĕror, i, questus sum, v. dep. n. and a. *complain*, *lament*

qui, quae, quod, relative pron. *who*, *which.* quo magis, *by what the more*, *by how much the more*

quīdam, quaedam, quoddam (or as subst. quiddam), pron. *certain*, *some*

quĭdem, adv. *indeed*

quĭes, ētis, f. *rest*, *repose*

quĭesco, ĕre, ēvi, ētum, v. incept. n. *rest*, *am still*

quīn, conj. *nay more*

quippĕ, adv. and conj. *for*, *for surely*, *surely*

Quĭrītes, ium, a name given to the *Roman citizens* in their civil capacity ; *citizens*

quĭs, quid, interr. pron. *who? what?*

quis, qua, quid, indef. pron. *any*

quisquam, quaequam, quidquam or quicquam, indef. pron. used in negative clauses, *any one, anything*
quisque, quaeque, quodque (as subst. quidque), pron. adj. *each*
quō, adv. *whither*
quŏd, conj. *because, whereas* 198
quōmŏdo, adv. *how;* as two words 120, 284, *in what manner*
quondam, adv. *at times*
quŏnĭam, adv. *since; when now*, 437 (quum. iam)
quŏquĕ, conj. *also*
quŏt, indecl. adj. *how many, as many as*

răcēmus, i, m. *cluster* of grapes
rădĭus, ii, m. *ray, beam*
rādix, īcis, f. *root* (*ῥίζα*)
rāmus, i, m. *branch, bough*
rāmĕus, a, um, adj. *belonging to a branch*
răpĭdus, a, um, adj. *rapid; fierce, consuming* (rapio)
răpĭo, ĕre, ui, raptum, v. a. *seize, carry off*
rārus, a, um, adj. *scattered, rare; here and there*
raucus, a, um, adj. *hoarse*
rĕcēdo, ĕre, cessi, cessum, v. n. *withdraw*
rĕcens, ntis, adj. *fresh, newly made*
rĕcenseo, ēre, ŭi, sum, v. a. *count up*
rĕcīdo, ĕre, cīdi, cīsum, v. a. *cut back* (re. caedo)
rĕcĭpio, ĕre, cēpi, ceptum, v. a. *take back.* se recipit, 404, *retires*
rĕclūdo, ĕre, si, sum, v. a. *open* (re. claudo)
reddo, ĕre, dĭdi, dĭtum, v. a. *give back, restore*
rĕdeo, īre, īvi or ĭi, ĭtum, v. n. *go back, return*
rĕdŏleo, ēre, ŭi, no sup. v. n. *am fragrant* (*with*)
rĕdūco, ĕre, xi, ctum, v. a. *lead back.* reductus, 420, *retiring*
rĕfĕro, ferre, rettŭli, rĕlatum, v. a. *draw back; carry back, repeat, re-echo*
rĕfingo, ĕre, nxi, fictum, v. a. *mould* or *shape afresh*
rĕflŭo, ĕre, no perf. or sup. v. n. *flow back, ebb*
rĕgio, ōnis, f. *district*
regno, āre, āvi, ātum, v. n. *rule, reign*
regnum, i, n. *kingdom*
rĕlĭno, ĕre, lēvi, no sup. v. a. *unfasten* something which sticks
rĕlinquo, ĕre, līqui, lictum, v. a. *leave, abandon*
rĕlūceo, ēre, luxi, no sup. *shine out*
rĕluctor, āri, ātus sum, v. dep. n. *struggle against something, resist*
rĕmitto, ĕre, mīsi, missum, v. a. *let go back, loosen; melt*
rĕpello, ĕre, reppŭli, rĕpulsum, v. a. *drive back, spurn*
rĕpĕrio, īre, repperi, rĕpertum, v. a. *discover*

rĕpĕto, ĕre, īvi or ĭi, ītum, v. a. *seek by going back; retrace*
rĕpōno, ĕre, pŏsui, pŏsĭtum, v. a. *store up; replace, duly place*
rēs, rĕi, f. *thing;* in plur. sometimes *fortunes*
rĕsisto, ĕre, stĭti, stĭtum, v. n. *stand back, stop; resist*
rĕsolvo, ĕre, vi, sŏlūtum, v. a. *unloose, dissolve*
respĭcĭo, ĕre, spexi, spectum, v. n. *look back*
rĕsulto, āre, āvi, ātum, v. n. *leap back; re-echo*
rĕtro, adv. *back*
rĕvello, ĕre, velli or vulsi, vulsum, v. a. *tear off*
rĕverto, ĕre, ti, sum, v. a. and n. *turn back.* revertens, 132, *returning*
rĕvīso, ĕre, vīsi, vīsum, v. a. *revisit*
rĕvŏco, āre, āvi, ātum, v. a. *call back*
rex, rēgis, m. *king*
Rhēsus, i, m. king of Thrace
Rhīpaeus, a, um, adj. *connected with the Rhipaean mountains*, in the N. of Scythia
Rhŏdŏpēĭus, a, um, adj. *connected with Mount Rhodope*, in Thrace
rīmōsus, a, um, adj. *full of chinks* (rima)
rīpa, ae, f. *bank*
rīvus, i, m. *river*
rŏgus, i, m. *funeral-pile*
rōs, rōris, m. *dew, spray*
rŏsa, ae, f. *rose* (ῥόδον)
rŏsārĭum, ii, n. *rose-garden*
rostrum, i, n. *beak* (rodo)
rŏta, ae, f. *wheel*
rŭbeo, ēre, ŭi, no sup. v. n. *am red* or *rosy; blush; am bright*
rŭīna, ae, f. *downfall*
rumpo, ĕre, rūpi, ruptum, v. a. *break, burst*
rŭo, ĕre, rui, rŭtum, v. n. *rush*
rūpes, is, f. *rock*
rursus, adv. *again* (re. versus)
rus, rūris, n. *country.* rura, *fields*
rŭtĭlus, a, um, adj. *ruddy, gleaming*

săburra, ae, f. *sand* for ballast
săcer, cra, crum, adj. *holy* (ἅγιος)
saepĕ, adv. *often*
saepta, orum, n. plur. *enclosures* (saepio)
saevio, īre, ĭi, ītum, v. n. *rage*
săgitta, ae, f. *arrow*
sălignus, a, um, adj. *of willow* (salix)
sălix, ĭcis, f. *willow-tree*
saltus, ūs, m. *glade* in a forest
sălūs, ūtis, f. *safety*
săpor, ōris, m. *taste*
sarcio, īre, sarsi, sartum, v. a. *darn, patch; repair*
săta, ōrum, n. plur. *things sown; crops; young plants* (sero)
sătur, ŭra, ŭrum, adj. *full; rich*
saxōsus, a, um, adj. *rocky*
saxum, i, n. *rock*

scīlĭcet, adv. *assuredly* (scire licet)
scindo, ĕre, scĭdi, scissum, v. a. *split; separate* (σχίζω)
scĭo, scīre, scīvi, scītum, v. a. and n. *know*; with inf. *know how to*
scŏpŭlus, i, m. *high crag; rock* (σκόπελος)
sē, acc. and abl. of reflexive pron. sui, dat. sibi, *himself, herself, itself, themselves*
sēcrētum, i, n. *secret place, retreat* (secerno)
sēcum, *with himself, to himself.* See cum
sĕcundo, āre, āvi, ātum, v. a. *make favourable*
sĕd, conj. *but*
sĕdeo, ēre, sēdi, sessum, v. n. *sit* (ἕζομαι)
sēdes, is, f. *dwelling, seat*
sĕdīle, is, n. *dwelling, seat*
sĕges, ĕtis, f. *corn; corn land*
segnis, e, adj. *slow; idle, languid*
sempĕr, adv. *always*
sĕnex, sĕnis, adj. *old;* as subst. *old man*
sentio, īre, nsi, nsum, v. a. *perceive*
septem, num. adj. indecl. *seven* (ἕπτα)
septĭmus, a, um, num. adj. *seventh* (ἕβδομος)
sĕquax, ācis, adj. *pursuing*
sĕquor, i, sĕcūtus sum, v. n. and a. *follow* (ἕπομαι)
sĕro, ĕre, sēvi, sătum, v. a. *sow, plant*
serpyllum, i, n. *wild thyme* (ἕρπυλλον)
sērus, a, um, adj. *late*
servo, āre, āvi, ātum, v. a. *keep, guard, protect*
sese, strengthened form of se
seu, conj. = sīve, *whether.* seu ... seu, *whether ... or*
sī, conj. *if.* si forte, *if haply*
sīc, adv. *thus, so*
siccus, a, um, adj. *dry, parched*
sīdus, ĕris, n. *star, constellation*
signo, āre, āvi, ātum, v. a *mark*
signum, i, n. *sign, mark; standard*
sĭleo, ēre, ŭi, no sup. v. n. and a. *am silent.* siletur, impers. *there is silence*
silva, ae, f. *wood; undergrowth* (ὕλη)
sĭmŭl, adv. *at the same time*; = simul ac, 232, *as soon as*
sĭmŭlācrum, i, n. *image, phantom* (simulo)
sīn, conj. *but if*
sĭnĕ, prep. with abl. *without*
sĭno, ĕre, sīvi, sĭtum, v. a. *permit, suffer*
sĭnus, ūs, m. *curve, fold; bay, creek*
si quis, qua, quid, *if any*
Sīrĭus, ii, m. the Dog Star (Σείριος)
sĭtio, īre, īvi or ĭi, no sup. v. n. *am thirsty*
sol, sōlis, m. *sun*
sollers, tis, adj. *skilful*
sollĭcĭtus, a, um, adj. *anxious* (sollus, ὅλος, *whole*, and citus, cieo, *thoroughly moved*)

sōlor, āri, ātus sum, v. d. a. *console*
sōlus, a, um, adj. *alone*
solvo, ĕre, vi, sŏlutum, v. a. *unloose; unnerve*
somnus, i, m. *sleep* (=sopnus, cf. ὕπνος, sopor)
sŏnĭtus, ūs, m. *sound*
sŏno, āre, ŭi, ĭtum, v. n. *sound*
sŏnus, ūs, m. *sound*
sŏpor, ōris, m. *slumber*
sŏror, ōris, f. *sister*
sors, tis, f. *lot; share*
spargo, ĕre, si, sum, v. a. *scatter; sprinkle*
spătĭum, ĭi, n. *space; round* in a racecourse (στάδιον)
spĕcĭes, ēi, f. *shape, appearance*
spectācŭlum, i, n. *sight, spectacle*
specto, āre, āvi, ātum, v. freq. a. *keep looking at, gaze at*
spĕcŭlor, āri, ātus sum, v. dep. a. *reconnoitre*
spĕcus, ūs, m. f. and n. *cave* (σπέος)
spēlunca, ae, f. *cave*
sperno, ĕre, sprēvi, sprētum, v. a. *despise; spurn*
spĕro, āre, āvi, ātum, v. n. and a. *hope; hope for*
spes, ēi, f. *hope*
spīcŭlum, i, n. *dart; sting* (spica, *ear of corn*)
spīnus, i, f. *blackthorn, sloe*
Spīo, ūs, f. a Nymph
spīramentum, i, n. *breathing-place, crevice*
spīrĭtus, ūs, m. *breath*
spīro, āre, āvi, ātum, v. n. and a. *breathe; breathe out, exhale*
spūmo, āre, āvi, ātum, v. n. *foam*
spuo, ĕre, i, ūtum, v. a. *spit out* (πτύω)
squāleo, ēre, ŭi, no sup. v. n. *am rough, scaly*
squāma, ae, f. *scale*
squāmōsus, a, um, adj. *scaly*
stăbŭlum, i, n. *stall* for cattle
stagno, āre, āvi, ātum, v. n. *am stagnant*
stagnum, i, n. *standing water, swamp, pool*
stătio, ōnis, f. *position; anchorage* (for ships)
stellio, ōnis, m. *newt*
sterno, ĕre, strāvi, strātum, v. a. *spread, strew* (στορέννυμι)
stīpo, āre, āvi, ātum, v. a. *pack tight; hem in, crowd* (στείβω)
stirps, pis, f. *stock, race*
sto, stāre, stĕti, stătum, v. n. *stand, stand fast* (ἵστημι)
strido, ĕre (strideo, ēre), di, no sup. v. n. *make a harsh sound, whizz, buzz, hiss*
Strȳmon, ŏnis, m. a river in Thrace
stŭdĭum, ii, n. *object of zeal, pursuit* (σπεύδω)
stŭpĕfăcio, ĕre, fēci, factum, v. a. *make amazed*
stŭpeo, ēre, ui, no sup. v. n. *am amazed*
Stȳgĭus, a, um, *belonging to the Styx*
Styx, Stȳgis, f. the river of hate in hell (στύγος)
suadeo, ēre, si, sum, v. a. *persuade*

suavis, e, adj. *sweet, pleasant*
sŭb, prep. with acc. *to beneath;* of time, *near*; with abl. *beneath, close to* (ὑπό)
sūbĭcio, ĕre, iēci, iectum, v. a. *fling up, cause to shoot up*
sŭbĭgo, ĕre, ēgi, actum, v. a. *compel*
sŭbĭto, adv. *suddenly*
sŭbĭtus, a, um, adj. *sudden*
sublūceo, ēre, no perf. or sup. v. n. *shine beneath*
sŭbŏles, is, f. *stock; progeny* (=that which grows into the room of something else—sub. oleo)
succēdo, ĕre, cessi, cessum, v. n. *approach from below, mount to*
sūdus, a, um, adj. *dry* (se = sine. udus)
suffĭcio, ĕre, fēci, fectum, v. a. *supply*
suffīo, īre, īvi or ĭi, ītum, v. a. *fumigate*
sum, esse, fŭi, v. irreg. *am, exist.* est, 447, *it is possible.* sunt quibus, 165, *there are to whom = to some*
summus, a, um, superl. of superus, *highest.* ad summum, 385, *to the top*
sŭper, prep. with abl. *above; about* (ὑπέρ)
sŭpĕrīnĭcio, ĕre, iēci, iectum, v. a. *fling in above* (perhaps two words, super being adv.)
sŭpersum, esse, fŭi, v. n. *remain over.* quod superest, *as to what remains, for the rest*
sŭpĕrus, a, um, adj. *upper, that is above*; superl. summus and sŭprēmus, *highest.* superae aurae, *upper air,* as opposed to the world below
supplex, ĭcis, adj. *with bent knees, suppliant* (sub. plico)
sūprā, prep. with acc. *above*
surgo, ĕre, surrexi, rectum, v. n. *rise*
sus, sŭis, m. and f. *pig* (ὗς)
suscĭto, āre, āvi, ātum, v. a. *stir up, arouse*
suspendo, ĕre, di, sum, v. a. *hang up*
suspĭcio, ĕre, spexi, spectum, v. a. *look up at*
sŭsurro, āre, āvi, ātum, v. n. *whisper; buzz*
sŭus, a, um, possess. adj. *his, her, its, their own*

tăceo, ēre, ŭi, ĭtum, v. n. and a. *am silent; am silent about*
taedium, ii, n. *weariness*
Taenărĭus, a, um, adj. *belonging to Taenarus,* a promontory in the S. of Laconia, now Cape Matapan
tālis, e, adj. *of such kind*
tămĕn, conj. *nevertheless, notwithstanding*
Tănăis, is, m. a river in Scythia, now the Don
tandem, adv. *at length, at last*
tango, ĕre, tĕtĭgi, tactum, v. a. *touch* (θιγγάνω)
tantum, adv. *so much*
tantus, a, um, adj. *so great* tanto, 412, *by so much*
tardus, a, um, adj. *slow*

Tartărus, i, m., in plur. Tartara, n. *the infernal regions* (Τάρταρος)
taurīnus, a, um, adj. *belonging to a bull, of bull's hide*
taurus, i, m. *bull* (ταῦρος)
taxus, i, f. *yew-tree*
Tāÿgĕtē, ēs, f. one of the Pleiades. See Plias.
tectum, i, n. *roof* (tego)
tegmen, ĭnis, n. *roof*
tĕgo, ĕre, texi, tectum, v. a. *cover, conceal* (στέγω)
tellūs, ūris, f. *earth; country*
Tempē, n. plur. indecl. a valley in Thessaly, through which the Peneus flowed (Τέμπη)
tempto, āre, āvi, ātum, v. a. *attempt, essay*
tempus, ŏris, n. *section of time cut off, time* (τέμνω)
tĕnax, ācis, adj. *clinging, binding; sticky* (teneo)
tendo, ĕre, di, tensum or tentum, v. a. *stretch; hold forth* (τείνω)
tĕneo, ēre, ŭi, tentum, v. a. *hold, hold fast, occupy*
tĕner, ĕra, ĕrum, adj. *tender*
tĕnŭis, e, adj. *thin, fine, unsubstantial; poor, trifling* (τάναος = *drawn out*, τείνω)
tĕpĕfăcio, ĕre, fēci, factum, v. a. *make warm*
tĕr, num. adv. *thrice* (τρίς)
tergum, i, n. *back*
termĭnus, i, m. *boundary*
tĕro, ĕre, trīvi, trītum, v. a. *rub, rub away; pound*
terra, ae, f. *earth, dry land, land* (torreo)
testūdo, ĭnis, f. *tortoise; lyre* made out of a tortoise-shell
texo, ĕre, ui, textum, v. a. *weave*
thălămus, i, m. *chamber* (θάλαμος)
Thălīa, ae, f. a Nymph
thēsaurus, i, m. *treasure* (θησαυρός)
thymbra, ae, f. *savory*, a plant
Thymbraeus, a, um, adj. *connected with Thymbra*, a city in the Troad
thȳmum, i, n. *thyme* (θύμον)
Tībĕrīnus, i, m. the god of the Tiber
tignum, i, n. *beam, rafter*
tigris, ĭdis and is, m. and f. *tiger, tigress*
tĭlĭa, ae, f. *lime-tree*
tĭmeo, ēre, ŭi, no sup. v. n. *am afraid, timorous*
tĭnĕa, ae, f. *moth*
tinguo, ĕre, nxi, nctum, v. a. *wet, dip* (τέγγω)
tinnītus, ūs, m. *jingling*
Tītȳrus, i, m. a shepherd
tollo, ĕre, sustŭli, sublātum, v. a. *raise, lift*
tondeo, ēre, tŏtondi, tonsum, v. a. *shear, mow; pluck; graze*
torqueo, ēre, si, tum, v. a. *twist, whirl.* tortus, *twisted*
torques, is, m. and f. *wreath* (torqueo)
torreo, ēre, ui, tostum, v. a. *scorch*
tŏtĭdem, adj. indecl. *so many*
tōtus, a, um, adj. *the whole; entire*

tractim, adv. *with drawing out, in a drawling tone* (traho)
trăho, ĕre, traxi, tractum, v.a. *draw, drag;* of sails, 117, *draw in, furl.* trahuntur, *are drawn out, trail*
transeo, īre, īvi or ĭi, ĭtum, v. a. and n. *pass over, cross*
transformo, āre, āvi, ātum, v. a. *transfigure*
transversus, a, um, adj. *across, lying across*
trĕmendus, a, um, adj. *to be trembled at, terrible* (tremo)
trĕpĭdo, āre, āvi, ātum, v. n. *tremble with eagerness; am eager*
trĕpĭdus, a, um, adj. *eager, excited*
tres, trĭa, num. adj. *three* (τρεῖς, τρία)
tristis, e, adj. *sad*
trītus. See tero
truncus, a, um, adj. *mutilated*; with gen. *deprived of*
tū, tŭi, tĭbi, te, pers. pron. *thou* (σύ)
tŭba, ae, f. *trumpet*
tum, adv. *then, at that time*
tundo, ĕre, tŭtŭdi, tunsum, v. a. *beat, pound*
turpis, e, adj. *foul, ugly*
turris, is, f. *tower* (τύρσις)
tūtēla, ae, f. *protection, guardianship*
tūtus, a, um, adj. *safe* (tueor)
tŭus, a, um, poss. adj. *thy, thine*
tўrannus, i, m. *sovereign, ruler* (τύραννος)

ūber, ĕris, adj., superl. uberrimus, *rich, fertile* (οὖθαρ, 'udder')
ŭbĭ, adv. *where; when*
ullus, a, um, adj. *any*
ulmus, i, f. *elm-tree*
ultrō, adv. (lit. *to beyond*), *voluntarily, unasked.* See 265 n. (ultra)
umbra, ae, f. *shade; a shade, ghost*
ūmecto, āre, āvi, ātum, v. a. *water*
ŭmĕrus, i, m. *shoulder* (ὦμος)
ūmĭdus, a, um, adj. *wet, watery*
ūmor, ōris, m. *moisture*
unda, ae, f. *wave*
undĕ, adv. *whence*
unguo, ĕre, nxi, nctum, v. a. *anoint*
ūnus, a, um, num. adj. *one* (εἷς, ἑνός)
urbs, bis, f. *city*
urgueo, ēre, ursi, no sup. v. a. *press; press on*
ūro, ĕre, ussi, ustum, v. a. *burn*
usquĕ, adv. *continuously, ever*
ūsus, ūs, m. *employment* (utor)
ut, adv. and conj. *as, when, how;* as conj. *so that, in order that*
ŭterque, ŭtrăque, ŭtrumque, pron. or pron. adj. *each* (of two)
ŭtĕrus, i, m. *belly*
ūva, ae, f. *grape, cluster*

văcŭus, a, um, adj. *empty*
văleo, ēre, ŭi, itum, v. n. *am strong.* vale, *farewell*

vălĭdus, a, um, adj. *strong*
vallis, is, f. *valley*
vărĭus, a, um, adj. *varied*
vasto, āre, āvi, ātum, v. a. *lay waste*
vastus, a, um, adj. *huge*, *vast*
vātes, is, m. *bard*, *prophet*, *seer*
-vĕ, enclitic conj. *or*
vĕho, ĕre, vexi, vectum, v. a. *carry*. vehor, 289, of being carried in a boat, *voyage*, *sail*
vĕl, conj. *or*
vello, ĕre, velli or vulsi, vulsum, v. a. *pluck; pull up*
vellus, ĕris, n. *fleece*
vēlox, ōcis, adj. *swift*
vēlum, i, n. *sail*
vĕlŭt, adv. *as*, *just as*
vēna, ae, f. *vein*
vĕnēnum, i, n. *poison*
vĕnĕror, āri, ātus sum, v. dep. a. *worship*, *pray to*
vĕnia, ae, f. *favour*, *pardon*
vĕnio, īre, vēni, ventum, v. n. *come*
venter, tris, m. *belly*
ventus, i, m. *wind*
Vĕnus, ĕris, f. goddess of love ; *love*, *passion*
vēr, vēris, n. *spring* (ἔαρ, ἦρ)
verbēnae, ārum, f. plur. *vervain ; sacrificial herbs*
Vergĭlius, ii, m. the poet Virgil
vēro, adv. *indeed*, *however*
verso, āre, āvi, ātum, v. freq. a. *keep turning ; ponder*, *turn over* (in the mind)
versus, ūs, m. *furrow*, *line*, *row*
vertex, ĭcis, m. *whirlpool*, *eddy; the turning thing*, *head*
verto, ĕre, ti, sum, v. a. *turn; transform*
vērum, adv. *but*
vērus, a, um, adj. *true*
vescus, a, um, adj. *small*. See 131 n.
vesper, ĕris, m. *the evening star*, *evening* (ἕσπερος)
Vesta, ae, f. goddess of the hearth ; *fire* on hearth or altar (ἑστία)
vestĭbŭlum, i, n. *entrance*
vĭa, ae, f. *way*, *road*
vĭātor, ōris. m. *wayfarer*
vīcīnia, ae, f. *neighbourhood*
vīcīnus, a, um, adj. *neighbouring*
vĭcis, gen. (the nom. sing. not found), vicem, vice, f. *change*. in vicem, *in turns*, *alternately*
victor, ōris, m. *conqueror*
victus, ūs, m. *means of living*, *food* (vivo)
vĭdeo, ēre, vīdi, vīsum, v. a. *see*. videor, *seem*. visum est, with dat. *it has seemed good to* (Ϝιδεῖν)
vĭdŭo, āre, āvi, ātum, v. a. *make widowed*
vĭgor, ōris, m. *vigour*
villus, i, m. *tuft of hair ;* on woven materials, *nap*
vīmen, ĭnis, n. *the thing plaited; pliant twig*, *osier* (vieo)
vinco, ĕre, vīci, victum, v. a. *conquer*
vincŭlum (by syncope vinclum), i, n. *chain* (vincio)

vĭŏla, ae, f. *violet; the colour of the violet*, 275
vĭŏlārium, ii, n. *violet-bed*
vĭŏlentus, a, um, adj. *violent*
vĭr, vĭri, m. *man, husband*
vĭreo, ēre, no perf. or sup. v. n. *am green*
virgo, ĭnis, f. *maiden*
vĭrĭdis, e, adj. *green*
vis, only vim, vi found in sing., f. *violence;* in plur. vires, *strength* (Ϝίς)
viscum, i, n. *birdlime*
viscus, ĕris, n. *inner part of animal;* usually in plur. *carcase*
vīso, ĕre, si, sum, v. freq. a. *keep looking at.* visendus, *worth looking at*
vīta, ae, f. *life*
vītis, is, f. *vine*
vĭtrĕus, a, um, adj. *glassy, crystal; sea-green*
vĭtŭla, ae, f. *heifer*
vĭtŭlus, i, m. *steer*
vīvus, a, um, adj. *alive*
vix, adv. *scarcely, with difficulty*
vŏco, āre, āvi, ātum, v. a. *call, summon, invoke*
vŏlo, velle, vŏlui, no sup. v. irreg. n. and a. *wish, desire* (βούλομαι)
vŏlo, āre, āvi, ātum, v. n. *fly*
vŏlŭcer, cris, cre, *winged.* volŭcris (sc. avis), f. as subst. *bird*
volvo, ĕre, volvi, vŏlūtum, v. a. and n. *roll, roll along*
vōtum, i, n. *vow; votive offering*
vox, vōcis, f. *voice*
Vulcānus, i, m. god of fire, husband of Venus
vulgus, i, m. and n. *common folk*
vulnus, ĕris, n. *wound*
vultus, ūs, m. *face, countenance*

Xantho, ūs, f. a Nymph

Zĕphÿrus, i, m. *Zephyr, the west wind* (Ζέφυρος)

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